THE RELIGIOUS CONTEMPORARY ART OF ANTHONY PADGETT 1994 - 2006

MANY THANKS TO:

Mum & Dad
Philip Padgett
Stephanie Sturges

"The heart of man is the Creator
for ever than his own gods greater,
and even the truth that he has made
in his own image–Christ-will fade,
where gold, beyond the gold of dawn,
listen! The reed, and see! The **Faun** !"

from "**The Locri Faun**" 1926, Humbert Wolfe (1886-1940)
Poet, civil servant and great, great uncle of the author.

By Anthony Padgett

Published by
The Auditors of God

First Published 2010
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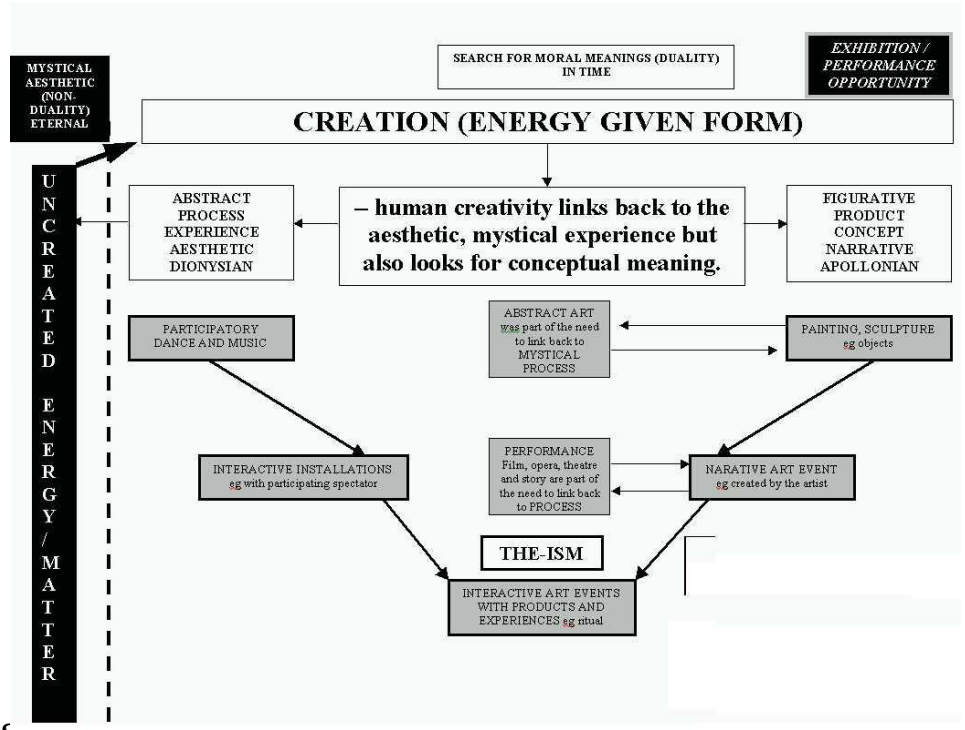
ISBN 978-0-9561587-4-1

INTRODUCTION

This book is an illustrated journey of a quest to understand the nature of both religion and art.

THEISM/ THE-ISM (1994 – 2001) Padgett's art began in he called it Theism/The Ism. It was a modernist "ism" to end all "isms". A spiritual search to reconcile the Mystical & Moral perspectives that cannot be linked philosophically. But as mysticism relates to abstract performance and moralism relates Figurative sculpture Padgett sought to link the perspectives together through art.

- /+
FEMININE / MASCULINE
Mystical/Moral
Design/Art
2D/3D
Abstract/Figurative
Process/Product
Aesthetic/Meaningful
Nature/Technology
Experience/Narrative
Interactive/Self-Other
Eternal/Historical
Non-Dual/Dual
External Matter/Internal Mind
Energy/Form
Unity/Division


MYSTICAL AESTHETIC (NON-DUALITY) ETERNAL
SEARCH FOR MORAL MEANINGS (DUALITY) IN TIME
EXHIBITION / PERFORMANCE OPPORTUNITY
CREATION (ENERGY GIVEN FORM)
UNCREATED ENERGY / MATTER
ABSTRACT PROCESS EXPERIENCE AESTHETIC DIONYSIAN
– human creativity links back to the aesthetic, mystical experience but also looks for conceptual meaning.
FIGURATIVE PRODUCT CONCEPT NARRATIVE APOLLONIAN
PARTICIPATORY DANCE AND MUSIC
ABSTRACT ART was part of the need to link back to MYSTICAL PROCESS
PAINTING, SCULPTURE eg objects
INTERACTIVE INSTALLATIONS eg with participating spectator
PERFORMANCE Film, opera, theatre and story are part of the need to link back to PROCESS
NARATIVE ART EVENT eg created by the artist
THE-ISM
INTERACTIVE ART EVENTS WITH PRODUCTS AND EXPERIENCES eg ritual

POSTMODERN RELIGIOUS of the 2 perspectives as that wo that expressed the unity of a diversity of faiths and developed this idea as Postmodern Religious Art. Whilst this appears purely superficial it is still a genuine expression of faith and an attempt to make space for Divine Intervention.

Anthony Padgett's art was been in numerous group and solo exhibitions, and he was an Artist-in-Residence at Loughborough University, the winner of the About Vision Art Technology Award 2002, a finalist in the International Jewish Artist of the Year Award 2004, a commissioned artist for Liverpool Biennial 2004, a performer at Edinburgh Fringe 2005 and from 2005-7 he mounted a legal case against the Tate Galleries over lack of regulation in the selection of artworks by public galleries. His work has been featured in the Guardian, the Mail on Sunday, Times Online, Times Educational Supplement and BBC Radio 4. He has given talks about contemporary religious art at the New York Studio School of Art, the Institute of Contemporary Art and Tate Modern. His most recent work is the Novel "The Rainbow Swastika Conspiracy." Padgett has an MA in Theory of Contemporary Art & Performance, a BA in Philosophy, a PGCE in Religious Education and a PG Diploma in the Conservation of Architectural in Stone. He worked with the British School of Archaeology in Jerusalem, the Israeli Antiquities Authority, the Palestinian Department of Antiquities, Lancaster University Archaeological Unit and the Historic American Buildings Survey, Washington D.C.

ENVIRONMENTAL ART

SEARCHING FOR GOD ON THE SANDS 1995

Carrying a spade I was compelled to express the struggle of Moral growth. So I created a Polytheism of sand megaliths.

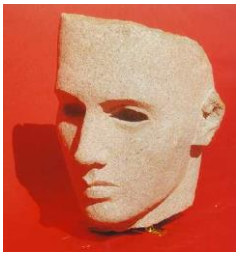
But these were washed away by the Mystical sea of Buddhist emptiness. So I built a monolith of Monotheism to stand against the mystical tide but also dug the sand to make a face representing the emptyness of the mystical mind.

I returned and found a conclusion that linked together the mystical and moral.

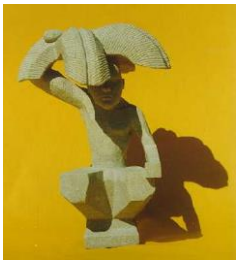
The monolith was washed away and mystical hollows were left, but in these hollows were small plants of moral growth.

SCULPTURES - APOLLO 69

A sculptural map of the conflict between mysticism and moralism.



1. **APOLLO** - Millstone Grit, 1992-7. 30 x 20 x 16cm. The hollow head of Nihilistic materialistic Reason. God of Philosophy, Prophecy and the Arts. Apollo is the selfish individualist, concerned with beauty and materialism. From this position of division a search for the One begins



2. **OASIS** - Sandstone 1993-7. 40 x 25 x 25cm.The search for the One meaning I used Faith and Reason. The rounded tree of faith and the angular waters of reason are joined as an Oasis in the desert of meaninglessness.

3. **INTEGRITY** – Bath limestone, 1994. 30 x 15 x 15cm. Using Angular Reason alone to overcome conflicts splits the person and their bad self keeps returning. But the paradox is that we maintain our integrity when we are divided, with our Good side separated from our bad side.

4. **ZOROASTRIAN ICARUS** - Portland limestone and marble, 1993-8. 30 x 30 x 30cm. Reason and Faith combine in an attempt to master nature and to reach the One Good God. The figure tries to hold a concept of God and to transcend from the animal to the spiritual by its own will. But in Greek myth, Icarus flew too close to the sun making his man-made wings melt. The sculpture was also computer manufactured as an award winning Millennium project using £150,000 sponsorship. The 2 metre high sculpture is now sited at Leighton Hall, Carnforth, Lancashire. www.millennium-angel.co.uk

5. **PRAYING SHELL** - Portland limestone, 1994-7. 20 x 20 x 20cm. Humility is needed and the heart opens up through Faith. The fingers are waves of hair of the head of the Divine and the shoulders are Divine hands, opening the shell back.

6-8. ***FIGURATIVE WOOD*** *- The three Monotheisms develop like human psychology and relationships. 1) Judaism - follows individual/tribal Laws, 2) Christianity - fail to follow Laws so is led to Forgives yourself and other people, 3) Islam - follows new Laws in community for the greater good.*

6. **JUDAISM** - Limestone and Cedars of Lebanon (wood) 1996-8. 20 x 30 x 20cm. In faith we can enter a relationship with God, seeking to follow his Laws. Under the stone robes of Law is a large wooden phallus/tree that attempts a Freudian sublimation. But it is weighed down by a tribal division from other people.

7. **CHRISTIANITY** - London Plain (wood) 1994-9. 20 x 30 x 25cm. The conflict between good, evil and forgiveness… the self is split into Evil (bottom), Good (back) and Forgiveness (middle). Evil tries to drag down Good but Good reaches to it's perfection - Forgiveness. Forgiveness has its back turned to judgmental Good and faces Evil in love and acceptance. By forgiving other peoples' faults, we can begin to forgive ourselves.

8. **ISLAM** - AutoCAD, LOM, marble resin and brass. 1996-9. 50 x 50 x 23cm. COMPUTER wooden figures of forgiveness are under stone robes of the new Laws. In community they sublimate the (Freudian) sexual erections up towards the spiritual.

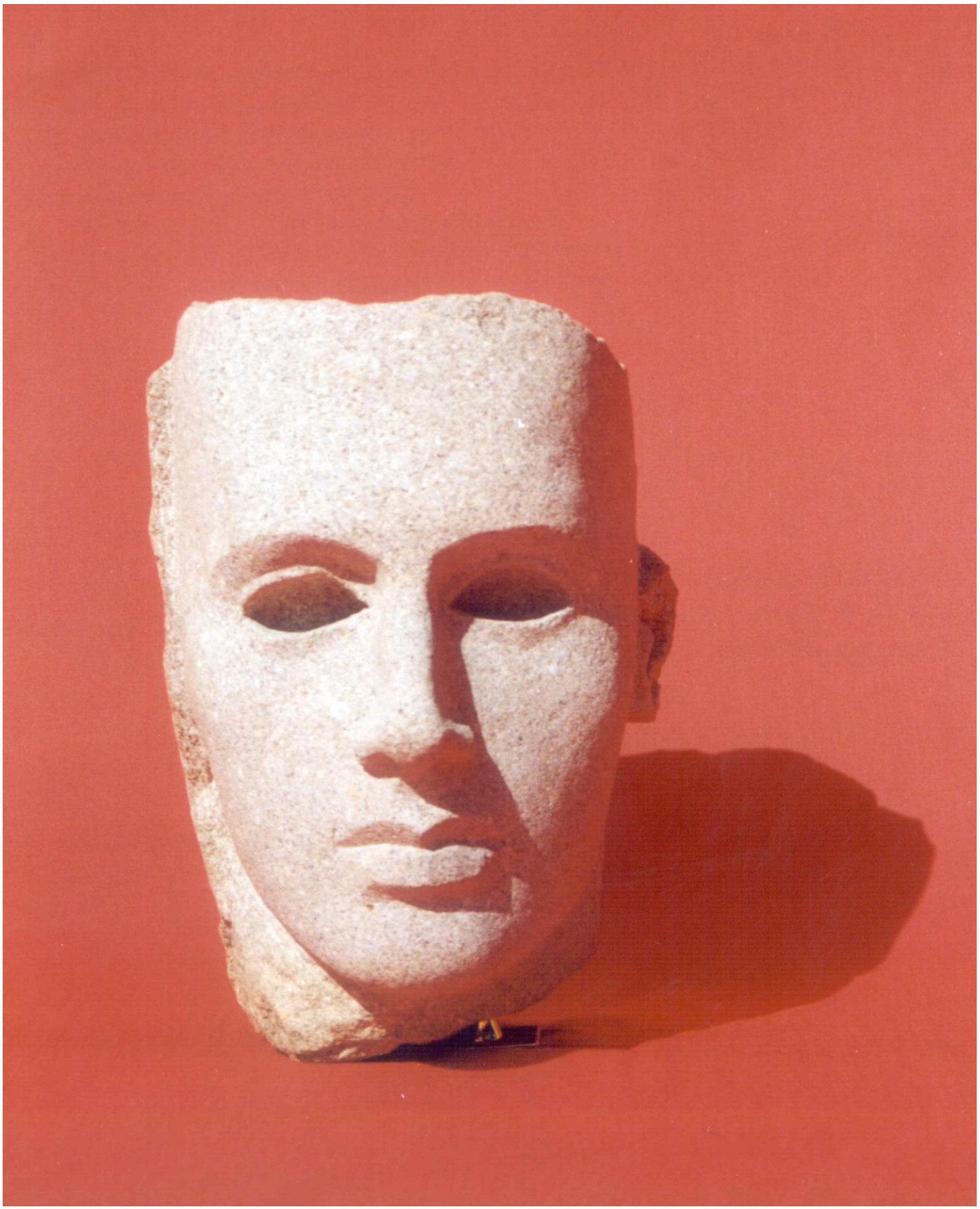
The sculpture is Computer Manufactured from a single computer drawn in 3D space and then surfaces were put between the lines. The finished file was converted into a manufacturing file and was rapid prototyped using the Layering Object Manufacture technique. This lays down paper and cuts it to the shape of the object. This model was then repeat cast in resin with marble powder.

9. **MYSTICAL** One and Many – Brass, Copper, Steel (1996) 50 x 25 x 40cm. The Mystical is abstract. I created this piece shortly before having an Enlightenment / Nirvana experience in 1996 but I did not follow this way as it dissolves moral conflicts rather than solves them. Here the duality (morality) arises from the sea of the non-dual, from the feminine, Jungian, Unconscious.

10. **69 (Theism)** – Sandstone, brass, Cedars of Lebanon wood (1996-9) 45 x 45 x 12cm. The hollow stone of Apollo is now filled with mystical metal and moral wood. The two perspectives inter-relate but their separation means that the moral (division/dualism) is more encompassing. It is 69% moral (wood and stone) and 31% mystical, moves from a sexual number to a spiritual one. Love between extremes.

LATER CONTEMPORARY WORK:

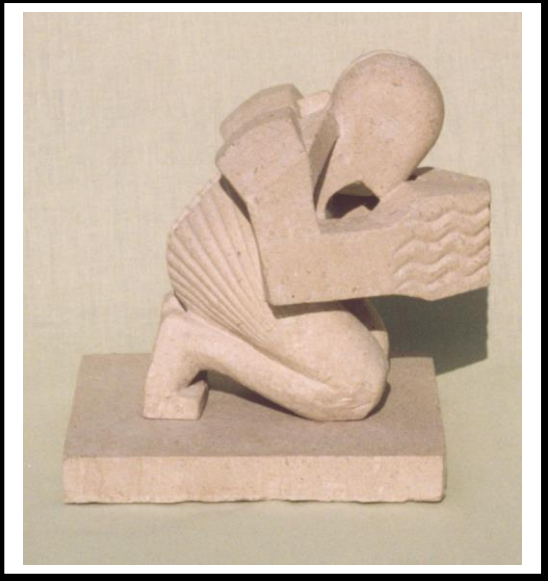
Marcel Duchamp meets Rachel Whiteread in Padgett's cast of the inside of a toilet, a "pile of crap". A rejection of contemporary art's use of scatological (sh*t) language to break down expectations and create luminal spaces. The toilet cast represents the Id, a 3 metre high passport photo represents the Ego and GOD? In neon represents the Superego. Storeys Gallery, Lancaster, 2002. Storeys Gallery, Lancaster, 2002.



1. APOLLO

2. OASIS

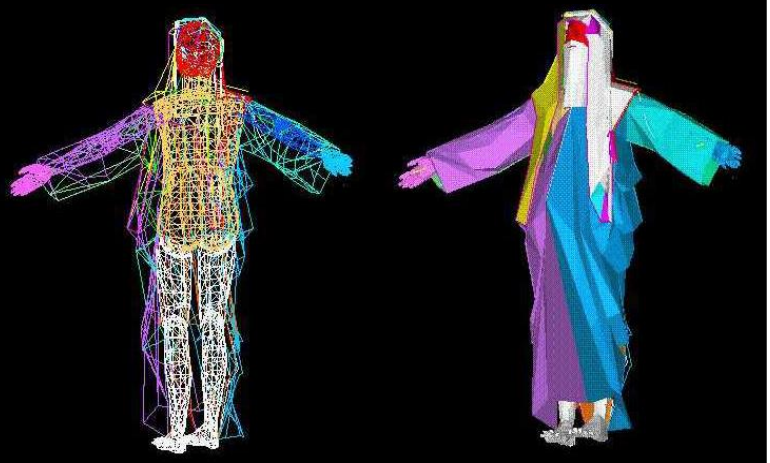
4. ZOROASTRIAN ICARUS



5. PRAYING SHELL

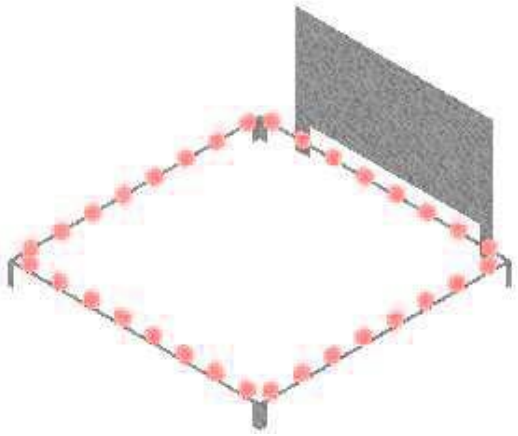
6. JUDAISM

7. CHRISTIANITY



8. ISLAM

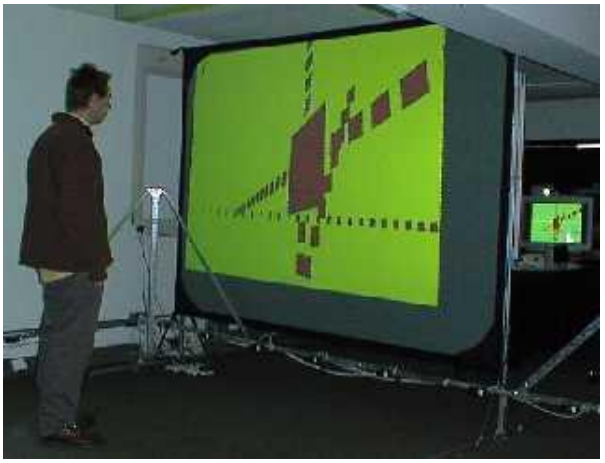
SENSOR SYSTEM



MYSTICAL COMPUTER ENVIRONMENTS

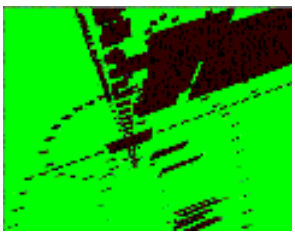
A Mystical, interactive, aesthetic, computer experience.

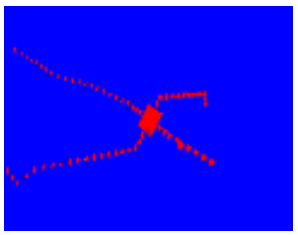
The Sensor System was used as part of Padgett's artist-in-residency at Loughborough University with the C&CRS for COSTART, partly funded by the EPSRC Grant GR/M14517 Studies of Computer Support for Creative Work, Artists and Technologists in Collaboration.



8 sensors are located on each side of a 365cm x 365cm frame at 30cm high. The frame is in front of a screen 245cm wide and 180cm high. One person rotates the shape and chooses the colour, one person walks in the frame and extrudes smaller basic shapes.

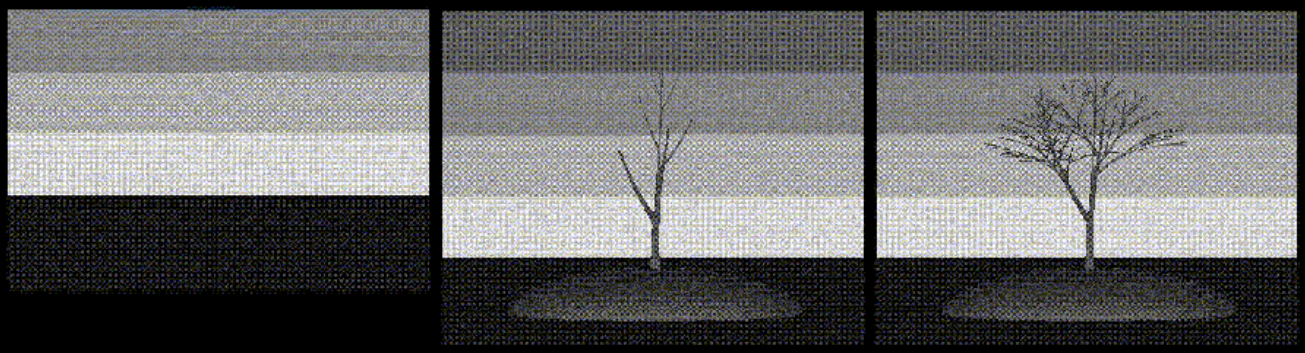
When people move in the installation squares are generated in the axis they move. Rotation is added and intergalactic patterns result.

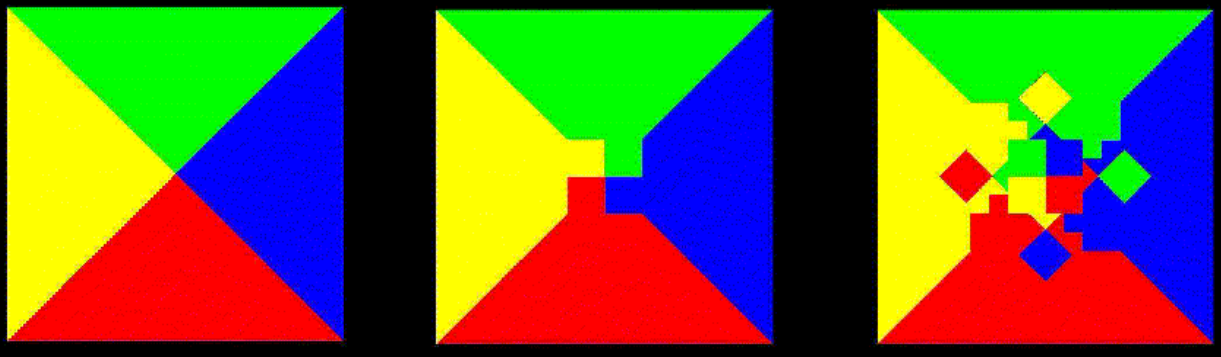




This interactive work breaks down the subject/object dualisms as the participant is also the work. Participants move around a sensor system to produce moving abstract designs that are purely aesthetic and join 2D design with a 3D, mystical, inner space.

Mike Quantrill (pictured right) programmed and wrote the software for the system.





ABSTRACT EXPRESSIONISM – In Holy Sites

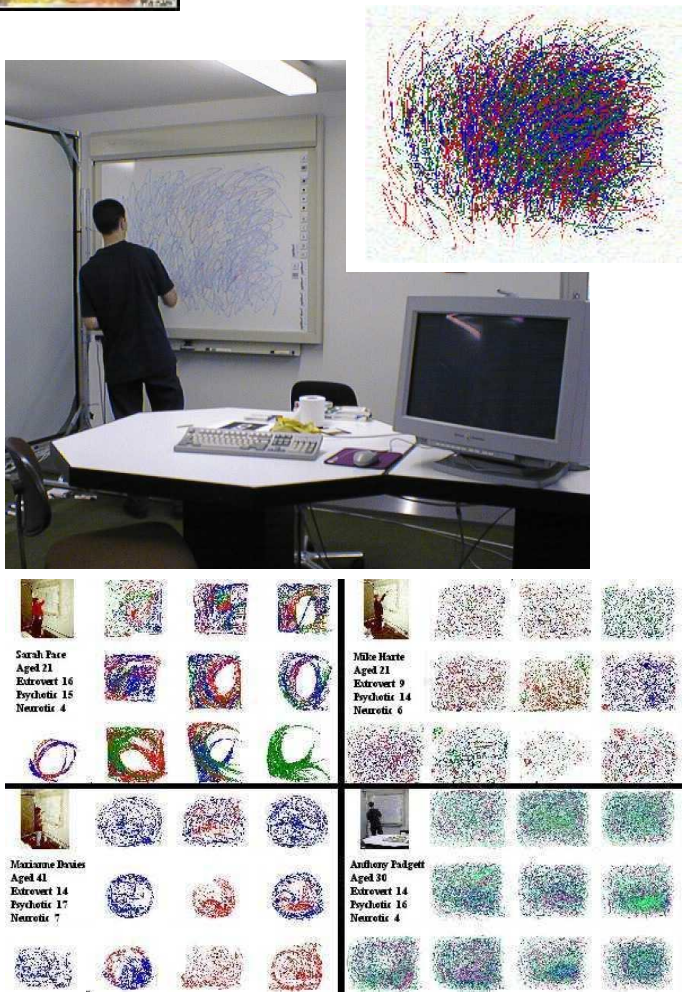
Padgett was searching for Universal forms of design through New York style Abstract Expressionist drawing where he created wilfully, but without imposing any ideas of style, form or composition on the drawing process. The hope was that natural, universal forms of design would arise.

He conducted the experiments at mystical (Bahai Gardens in Acco, Israel) and moral (Dome of the Rock, Jerusalem) religious centres to see if spiritual location affects this unconscious process.

Six paintings and pastels were made at each location. The mystical series (top) shows forms of design beginning to emerge that are more harmonious than those of the conflicting moral series (bottom).

Pastel, paper,(210cm x 300cm). Acrylic, canvas (300cm x 400cm). 1995-6.

Computer "White" board Personality Types



Padgett continued this Abstract Expressionist experiment using a computer drawing board. He orgranised 4 artists to begin drawing was made after a period of meditation. Drawings were recorded in real time and were played back at different speeds and broken up into their 3 colours.

As the drawings progressed circular forms arose and a common process was the synthesising of opposing styles.

The "White"board was used as part of Padgett's artist-in-residency at Loughborough University with the C&CRS for COSTART, partly funded by the EPSRC Grant GR/M14517 Studies of Computer Support for Creative Work, Artists and Technologists in Collaboration.

The drawing area is 130cm wide by 100cm high and is 100cm above the ground. SOFTBOARD v1.30.2. 1999.

GOLDEN GATE CANVAS

MILLENNIUM EVE PERFORMANCE
broadcast live on www.MessiahCAM.org

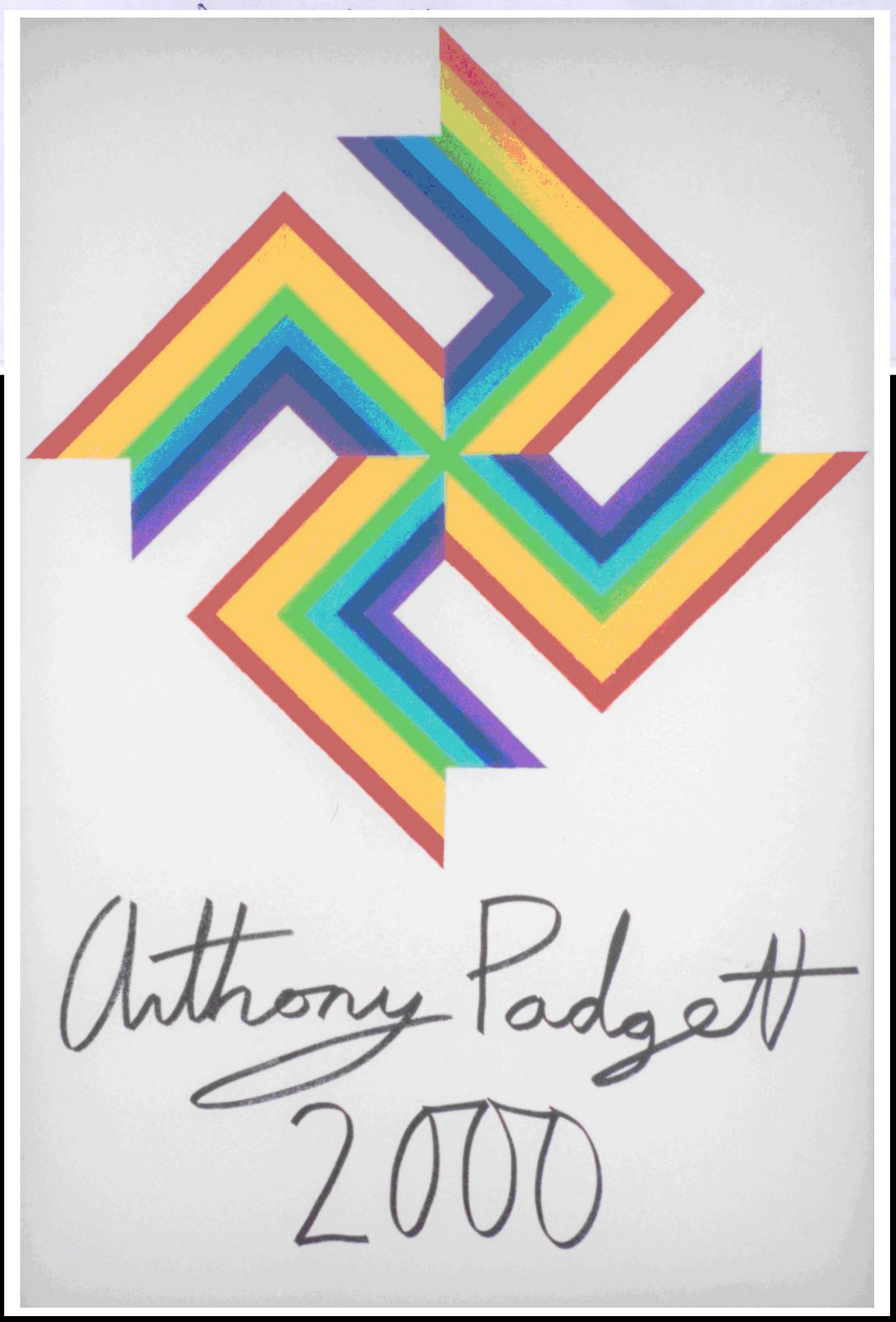
"two British pilgrims were detained near the Golden Gate –
where the Messiah will supposedly enter Jerusalem –
when they began behaving erratically."
The Observer 02.01.00

The Golden Gate, Jerusalem is where the Messiah is supposed to return. There I began an Abstract Expressionist painting on Millennium Eve 1999/2000. The police took the canvas and escorted everyone from the site. Another man began preaching about the end of the world and he was arrested. Finally my canvas was returned. The canvas is both art and an ordinary object. It is both spiritual and secular. This work combines the opposites of performance and art product.

The next day I sent 300 letters to art critics around the world, stamped first post of the new millennium from Jerusalem. After I launced the ism from the Golden Gate 1999/2000 an international non-violent group formed in 2001 in Palestine called the International Solidarity Movement. A Divine? Coincidence.

My abstract expressionist experiments were to end in the Rainbow Swastika, turning the bow of war into a symbol of peace. A symbol that the Holocaust must never happen again and that we need to move onwards in peace. It is also a symbol of Hindu mysticism and links to the Jewish, mystical Kabbalah in balancing opposites.

POLICE
משטרה



Anthony Padgett

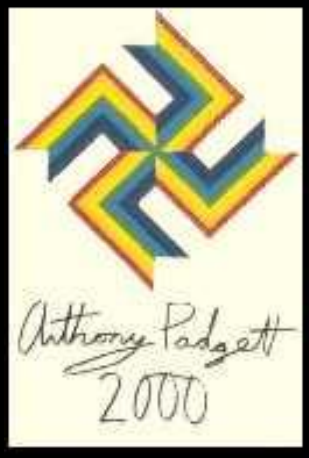
2000

TRANSITION PIECES

An abstract, childlike works. (left) - **untitled**
Acrylic on canvas, 80 x 50 cm. 2000.
shows the increasing use of primary (rainbow) colours and the lower right shows the beginning of a swastika symbol. This symbol also arose spontaneously in the sensor work I did at Loughborough. My signature was requested for this piece and that led to the idea of the artists signature as suggesting individual self-consciousness separating from the mystical.

ABSTRACT DESIGN

The triptych: **Microcosm to Macrocosm**
Acrylic on canvas 50 x 80 cm, 100 x 160cm & 80 x 50 cm. 2000.
These works evolved through the expressionist experiments. They take the ancient mystical symbols of the swastika and the rainbow. The interconnected swastikas are the mystical consciousness that separates out when consciousness of the self, the ego and time appears. The left relates to the self/form and the right to universal energy/matter.
The swastika is an ancient symbol of both the sun and the mystical depths. The piece relates to the mystical theosophical movement that Mondrian, Kandinsky and Jung were involved with. I am Jewish and I am using this swastika and rainbow as a symbol of spiritual forgiveness and reconciliation.



ART SACRIFICE 2001

To be performed with 7 robes, 7 pots of paint, 7 brushes, 1 knife, 1 large canvas and coloured lighting.

1. VISUALISE A DESIRED OUTCOME ONTO THE CANVAS - The audience visualises a wish onto the canvas. 7 volunteers dress in robes the colours of the rainbow. Link hands in a circle around a large canvas.

2. WALK AND CHANT AROUND THE CANVAS - Walk around the canvas and chant the colours of the rainbow to 7 ascending notes eg Red, orange, yellow, green, blue, indigo, violet...repeat.

3. EACH PERSON PAINTS TO CHANTING - A gong is banged and the walkers stop. The red person then paints expressionistically with a red brush from a red pot of paint onto the canvas. A red light is shone onto the area. All people chant red, red, red. This is done for 30 seconds and then the gong is banged and Red rejoins the circle. Then Orange begins painting in orange light to chants of Orange, orange, orange etc until all volunteers have painted on the canvas.

4. THE ART SACRIFICE - When the painting is complete the light is now white and the chants are of Love, Love, Love to the eighth note. Red goes to the back of the canvas with a large knife and sacrifices the work, cutting it into sections.

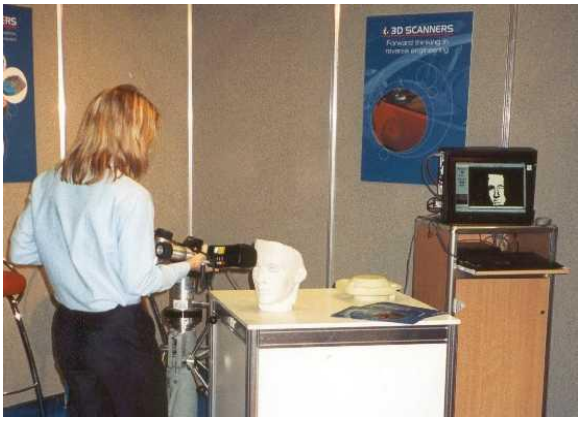
5. DISTRIBUTE THE PARTS - The audience then take a piece of art like a Eucharist so as to bring about the wish that was made at the start of the ritual. The fragment serves as a catalyst for that goal and also links the participants together.

The work brings together the expressive dance with the conceptual product. Abstract aesthetics are joined to figurative meaning.

EXHIBITED IN PRESTON WITH THE 5:15 ART GROUP 12/9/2001-16/9/2001 then PERFORMED AT THE GREEN ROOM, MANCHESTER, 14/9/2001 and returned to Preston.

ABSTRACT/FIGURATIVE TRANSIT

AutoCAD drawings, computer scanning of Padgett's sculpture Apollo and my computer Islam sculpture were used to create a series on the swastika/rainbow theme. Padgett wanted to capture the transition between abstract, mystical design and meaningful, moral sculpture. These works are still fixed products, mixing Andy Warhol, Op Art and religion in a computer age. The images were displayed as 1m x 1m prints.



Apollo vs Dionysus 2001

OUTLOOK

ISSN 0969-1049 INCORPORATING THE SWEDENBORG MOVEMENT NEWSLETTER No.40 2002

More things in heaven and earth

the art of Anthony Padgett

Anthony Padgett makes both carvings and flat 'images'. He is also interested in other art forms, and, what's more, he understands computers - a distinct advantage for an artist these days, now that paint on canvas may be becoming just a little dated.

His works are also interesting from a religious point of view because they bring together the recognisable and the *un*recognisable or, in other words, the 'finite' and the 'infinite'. We see worldly images of faces or people all intermingled with elaborate abstract patterns - what Swedenborg might have termed the natural and the spiritual.

We might, therefore, think of them as pictures of *this* world superimposed on pictures of the 'beyond'. Or, as Anthony Padgett himself puts it - "the dichotomy between the eternal / uncreated and the created world." He reckons this is what art is all about. "The eternal source of energy/matter is quite abstract, but the *forming* of this matter," he tells me, "gives a created world that is representational." The abstract bit doesn't *mean* much to us humans, but the people who appear in these designs evidently do. The mystics don't always make much sense to us, but maybe the moralists do. What Anthony Padgett tries to do is to achieve some sort of fusion between the two, so we have a 'picture' of the relationship between heaven and earth.

The mystics don't always make much sense to us.

Whatever the ordinary viewer may make of these speculations, the works themselves do make exciting patterns, full of lovely colour. Most of us will be quite content to leave it at that. On the other hand, if you want a moral, then dwell on the idea that sometimes the natural and the spiritual are in conflict - the patterns and the people don't quite hit it off, but sometimes the 'natural' and the 'spiritual' fit together very neatly.

So the ordinary mortal finds himself suspended between heaven and earth. Like a stained-glass window he may receive the light of heaven and cast its glorious colours on the floor of the natural world, or he may interpose ideas of his own, filtering out the light and casting a phoney reality on everything

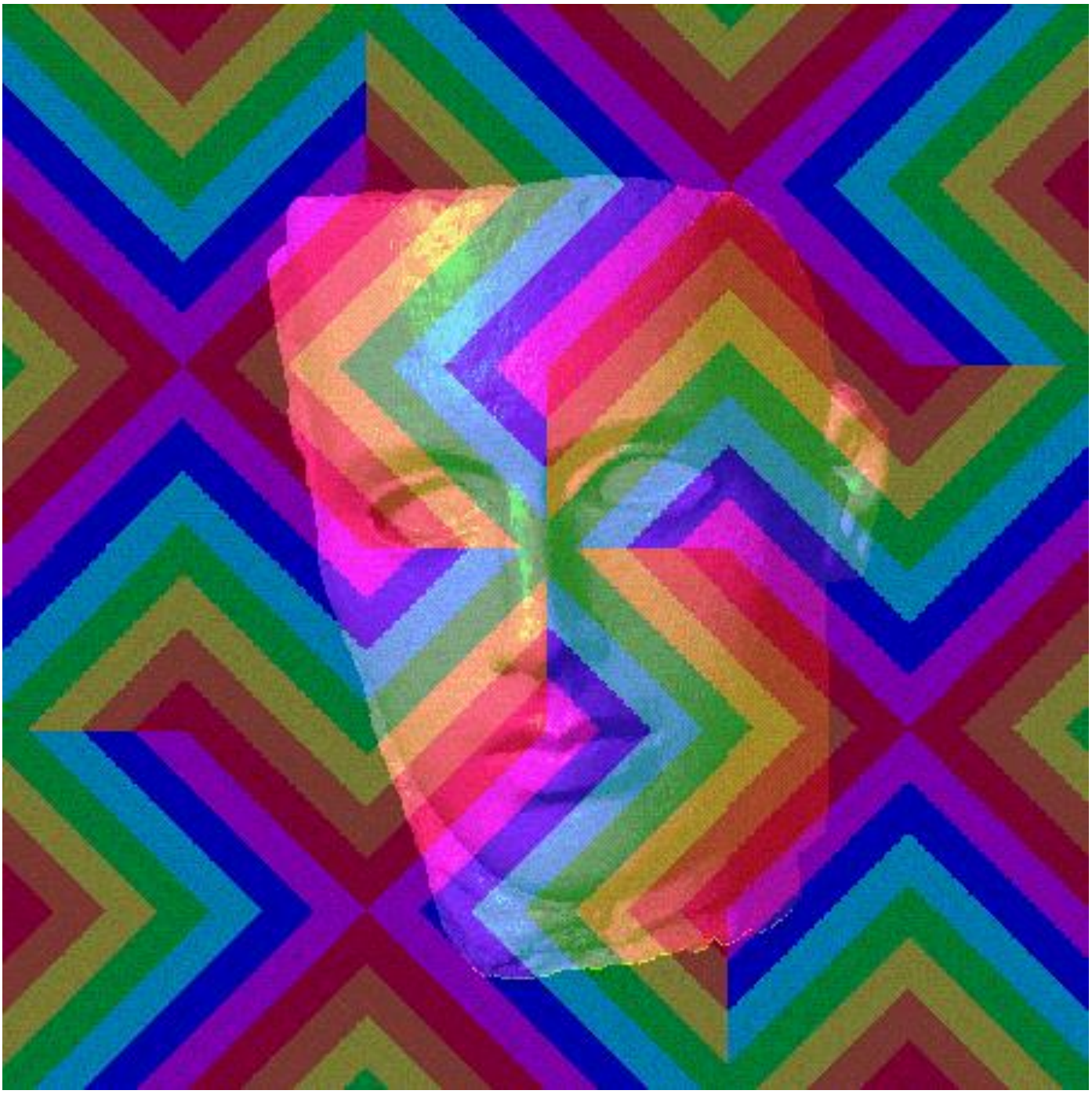
"My images," says Anthony Padgett, "show the ego distorting reality by competing with it for importance."

Comments to anthonypadgett@theism.co.uk
Further examples - www.theism.co.uk

GRS

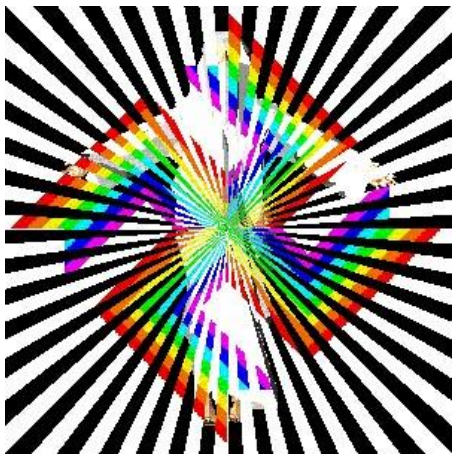
Although the things seen in the heavens are for the most part like those on the earth, yet in essence they are unlike. For the things in the heavens come into existence from the sun of heaven, and those on earth from the sun of the world. The things which come into existence from the sun of heaven are called spiritual, but those which come into existence from the sun of the world are called natural.

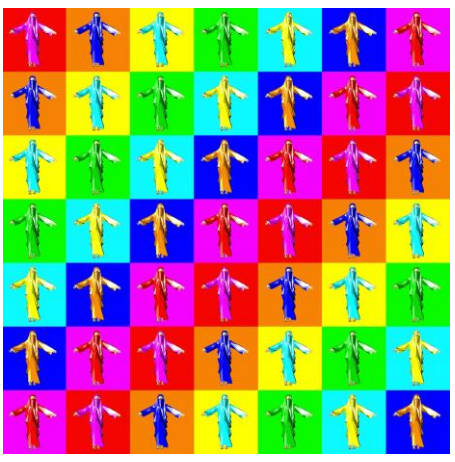
Emanuel Swedenborg, *Heaven and Hell* 172

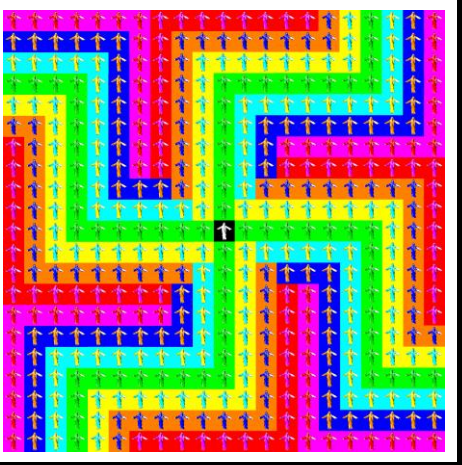


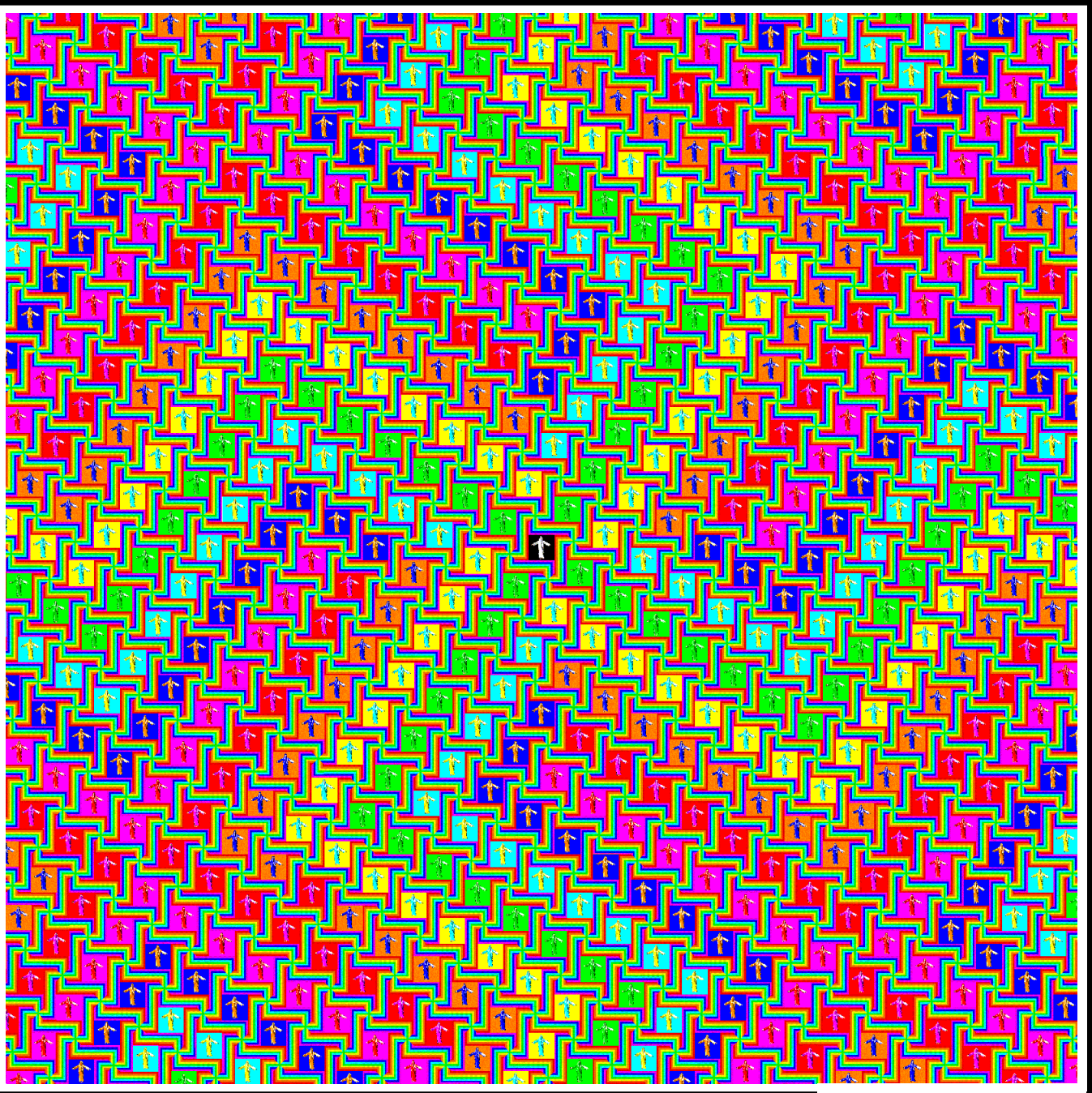
Apollo/Dionysus 2001

Islamic Dionysus 2001 acrylic on canvas 20 x 20cm



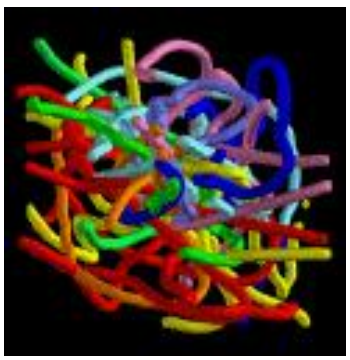


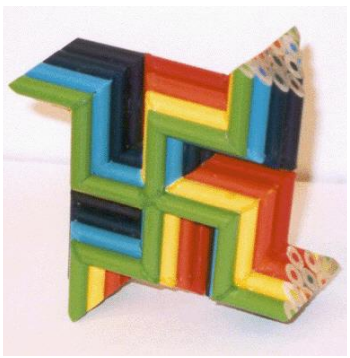




Hindu/Muslim 2001

RAINBOW SWASTIKA SCULPTURE - An Abstract Expressionist Sculpture was created using a 3D mouse from Sensable technologies. The piped lines were the inspiration to make a Rainbow Swastika from pencils. A larger sculpture was then made and it became physically possible to combine the swastika and the head of Apollo.





ART RELIGION RITUALS 2002

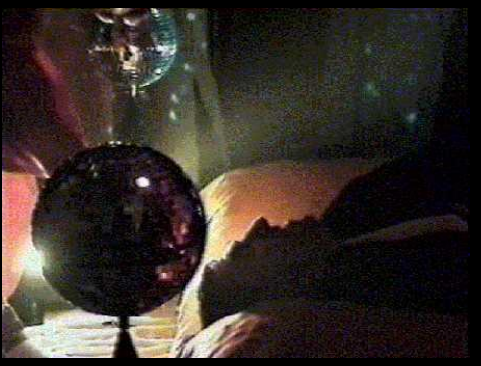
ART MEDITATION - (disco lights, smoke, music and projection)
We move out of the Golden Void Re-birthday balloon into the self created GOD? (in neon) and his rainbow emanations

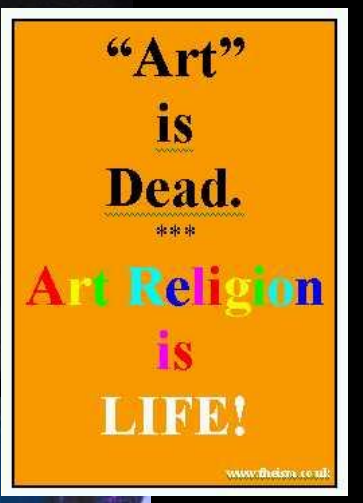
ART HEALING - (disco mirror-balls, music and audience wearing robes)
The robed participants used paint to anoint the heads of audience members on the cushions. The glitter balls turned in red, yellow, green and blue light.

ART COMMUNION - (coloured lights, music and audience in robes)
Wishes or prayers are visualised on the golden canvas and each robed figure paints their colour to chanting and lights in their colour.

TOMB OF THE ART PROPHET
Members of the audience sat in the throne of the art prophet and were applauded. They then anointed the head of the prophet with aromatic oils. This values the art prophet in all of us.

RESURRECTION OF THE ART PROPHET - (projection and music)
A golden sheet is raised and the audience chanted BE REBORN, BE REBORN, BE REBORN to raise the Art Prophet. The golden sheet is dropped and the prophet has disappeared and entered everyone, as we are all equal as Artists and Prophets.



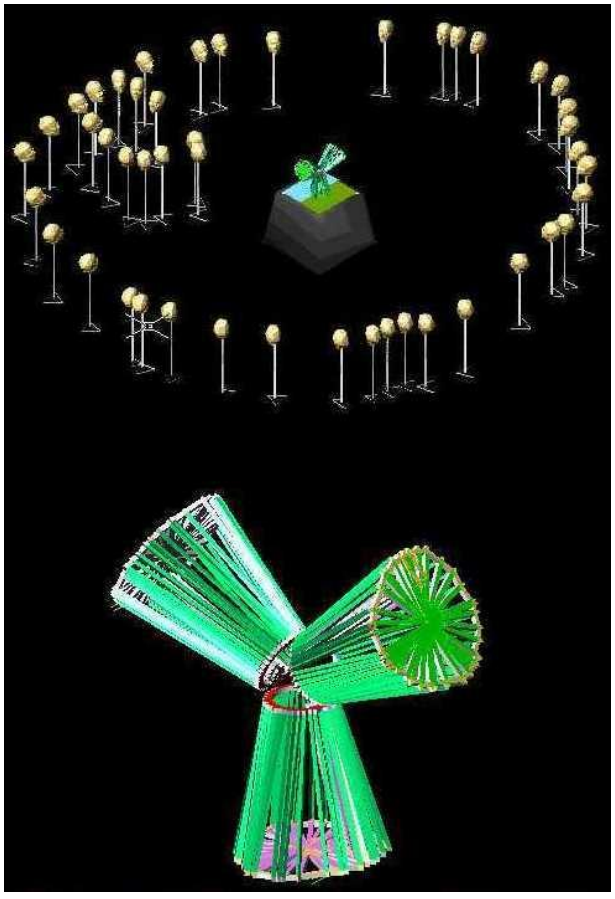


“GOD?” in neon 2001-2

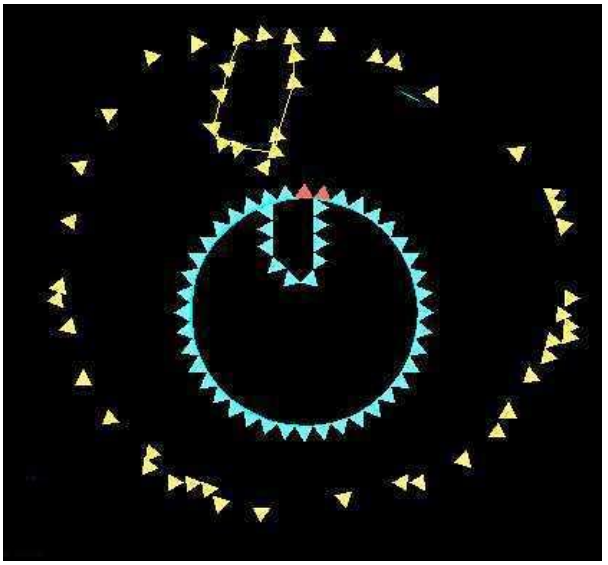
STONE CIRCLES

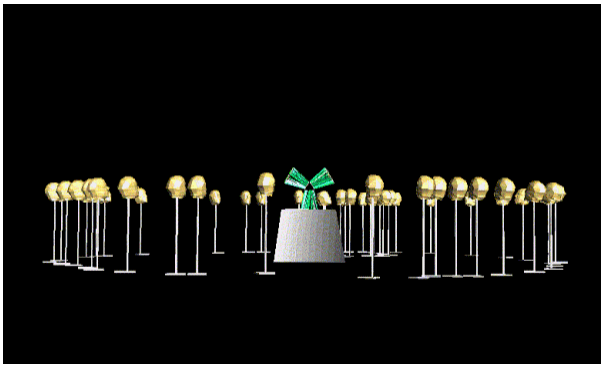
NEW MILLENNIUM WORK

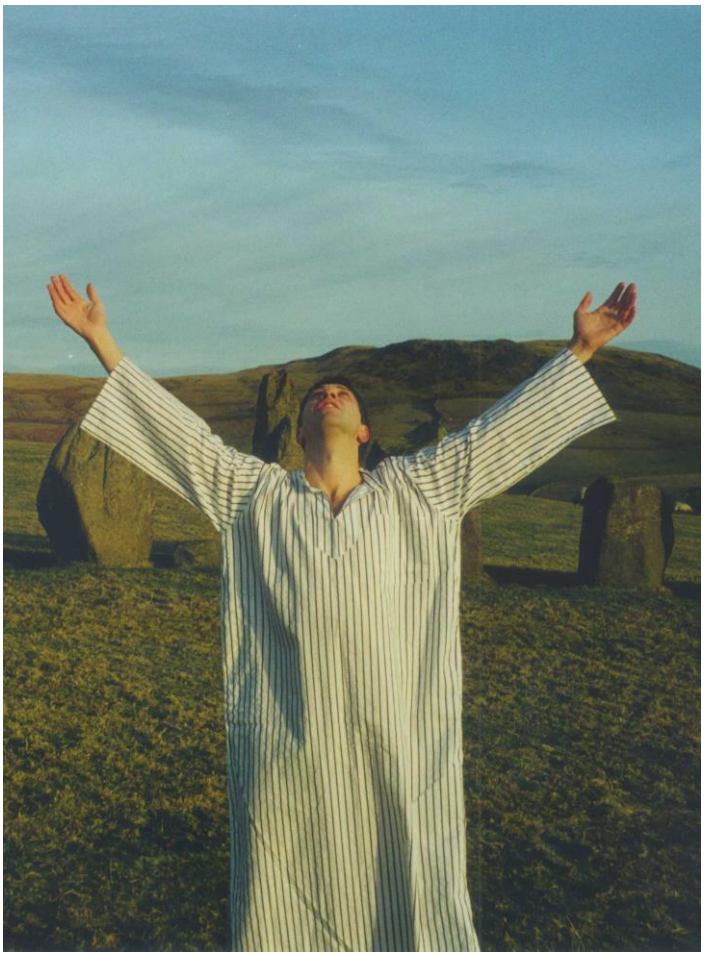
3 dance performances 2000-1 in Castlerigg stone circle (Cumbria) were charted in the 4th dimension of time, like 3 hour glasses. Moving from the old to the new millennium, from virtual to computer manufactured reality. I traced these in a field of yellow triangles that represented the stones and blue triangles that joined these stones into an ideal closed circle. The dancer in a circle of abstract stones becomes an abstract virtual sculpture in a circle of figurative heads



The images overleaf are from Swinside stone circle, Cumbria (December 2001).
They represent the individual, moral masculine in contrast to the collective, mystical feminine.
The positive and negative cancel each other out and the point of contact between the physical and spiritual worlds.





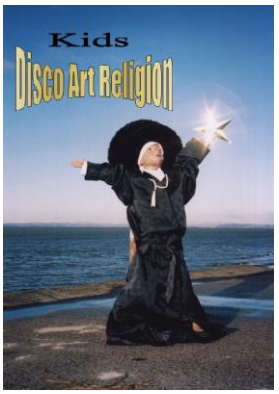


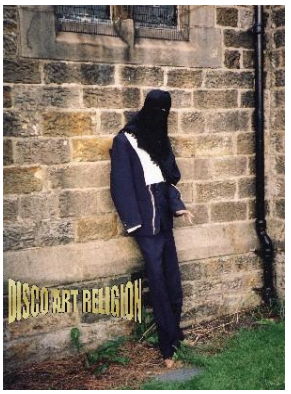
DISCO ART RELIGION 2002-5

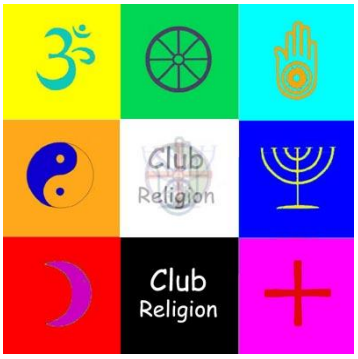
Disco Art Religion was an attempt to link the sacred and the secular in a celebration of life. By joining together items of clothing from different world religions fashion, art and music can contribute to world peace. Religion and disco are all about bringing people together in a celebration of life.

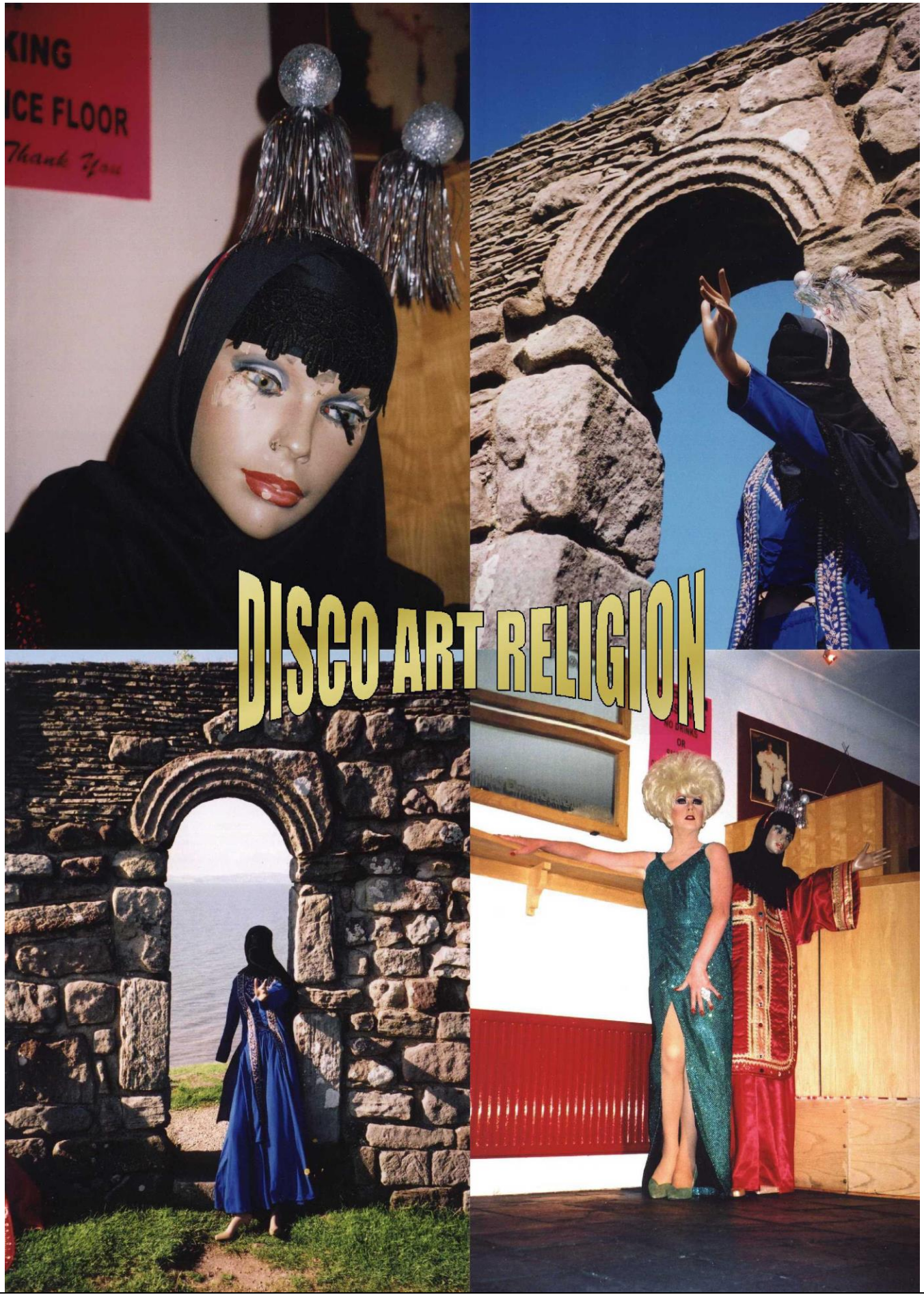
The “Inter Religious Fancy Dress and Fashion Launch Party and Exhibition” was held in 2002 at the Arts Cafe, Toynbee Hall, London. Mixing New York Disco and calls to prayer from Mecca, Jerusalem, India and Tibet into an “A-Z of World Religions”. Performance poet John Hindle read his work as the “Interreligious Electric Disco Candelabra” burned with religious symbol filaments.

As the work developed the Interreligious Disco Dance was created in 2004 and a DVD is available of this.

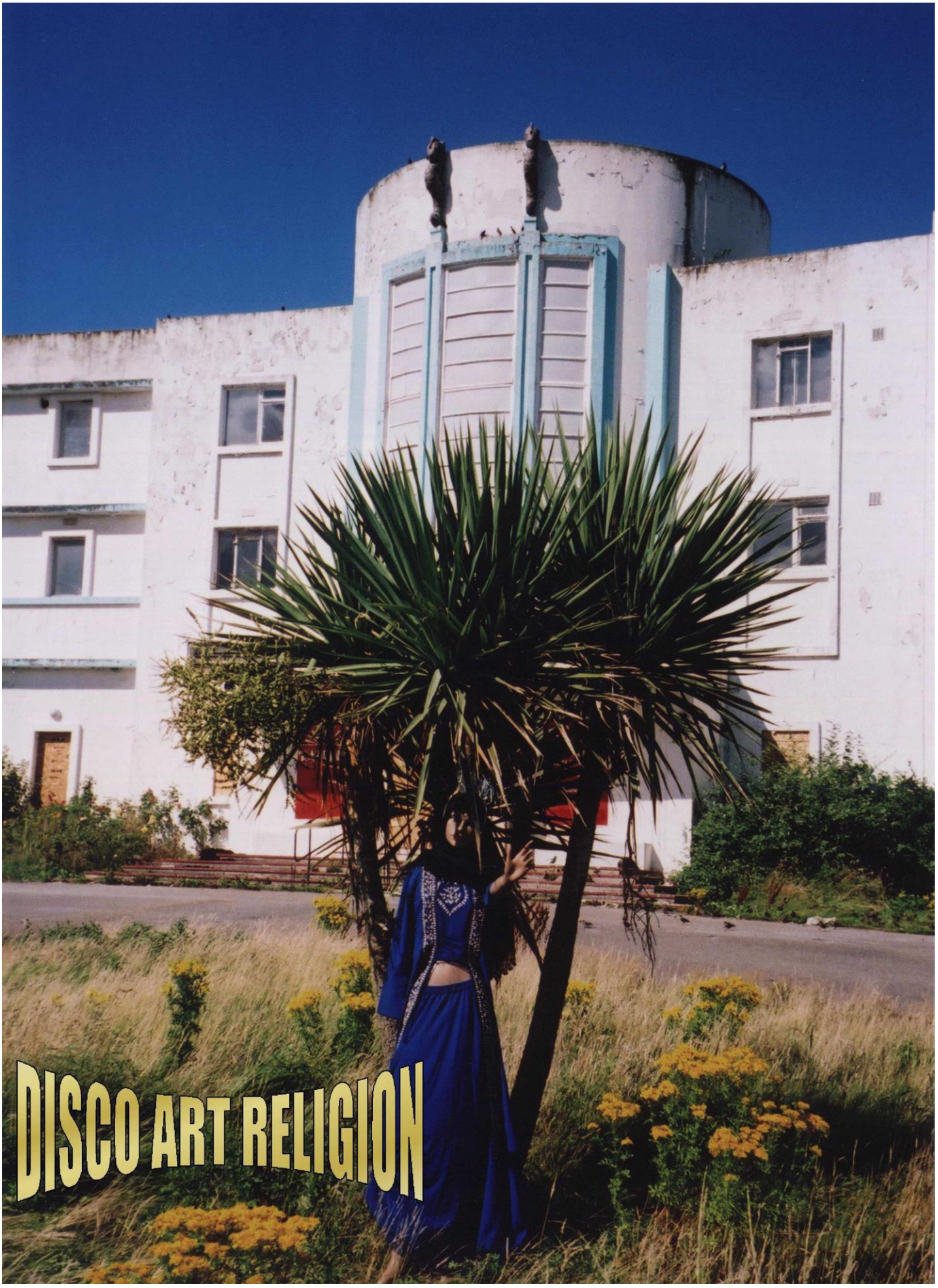








Flyer for **Inter Religious Fancy Dress and Fashion Launch Party and Exhibition**, 2002, London.

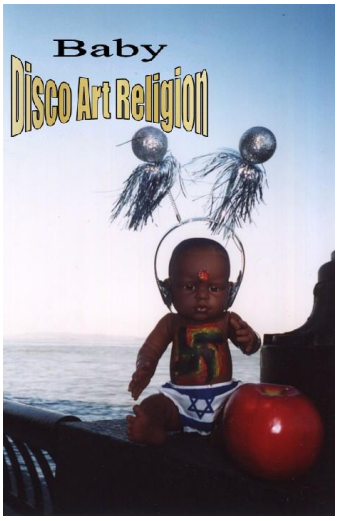

DISCO ART RELIGION

Disco Art Messiah - 2002

Eve II, the Disco Art Messiah, was created at Ground Zero Saturday 7th December, 2002 (Hannukah Shabbat, the Saturday after Eid and the morning after the re-launch of Disco in NYC). An Interactive DVD of her birth is available.

Dressed as a Disco Art Prophet Padgett painted her chest and she returned the Big Apple to the Tree of Knowledge of Good & Evil.

After he made Eve II a group called the Raelians announced they had cloned 2 baby girls called Eve. He later found that their symbol is a swastika inside a Star of David and they believe that world religions were revealed by aliens. Eve II has disco boppers that look like alien antennae.



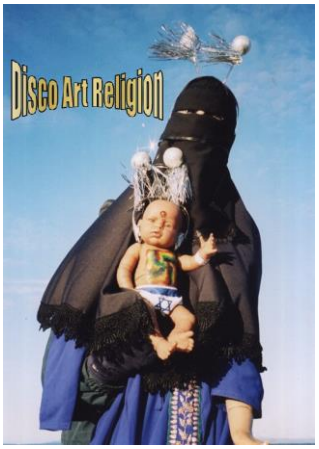
THE EVE II REVELATION 2003 Acrylic on canvas, 105 x 127cm.
Based on Kaspar David Friedrich's Wanderer above the Sea of Fog, c.1818. The figures are all Padgett in different religious identities. Out of the sky Eve II brings the concept of "postmodern religious art" which returns to a God who is a superficial, consumer item with multiple identities we can pick n' mix from. This religion is semi-ironic but open to genuine revelations, visions, healings and miracles.

EVE II PERFORMANCES 2003-4

“Stop Armageddon”

In March 2003 the Quaker Gallery on St Martins Lane, London, near Trafalgar Sq was turned into a New Eden nursery for EVE II with tree of life and tree of knowledge of good and evil (with plastic apple and inflatable serpent). Eden is linked to Iraq and EVE II wanted to “Stop Armageddon” and the war in Iraq.

Dressed as a prophet of Disco Art Religion Padgett helped EVE II to sacrifice a red heffer in the new temple. This body was installed as a Damien Hirst style sculpture and burnt offerings of barbeque beef Hula Hoop crisps were passed around. The Qabbalistic number for the messiah is the same as for the serpent tempter and by putting an abomination in the temple EVE II is associating herself with the Devil/Tempter to say that all are in need of love and forgiveness.



In the New Jerusalem playroom EVE II as a light unto the nations. Telling us that even a child could bring together the different faiths so adults should break down divisions and mix religions together in the universal language of kitsch. Eve II then relaxes playing Interreligious Scalextric where Jesus and Krishna race in an infinite loop around the New Jerusalem of Disco Art Religion.

Disciples of Eve II

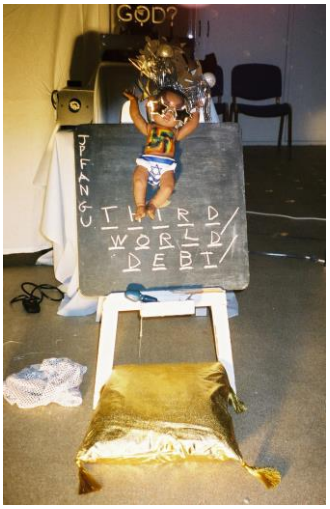
In a Catholic Church in Brighton, 2003, 7 sequin shrouded figures are revealed, with a light sabre from the Garden of Eden. They are the inflatable, interreligious disciples of Eve II. These are then passed over the audience's head in a Disco Art Religion Mosh-pit.

Finally, pneuma - breath of life, is given from the disciples to the audience by a prophet of Disco Art Religion lying on top of them. An annointing of the audience occurs with the interreligious water rifle.

Hangman/ Crucifixion of Eve II

2003 also brought the Hangman crucifixion of the Disco Art Messiah by an audience in Durham. We are all implicated in the death of baby girls in the third world.

Eve II raised from the dead, or is it now Eve III?



INTERRELIGIOUS MONOPOLY GAMBLING FRUIT MACHINE

In the “Pensees” Blaise Pascal (1623-1662) makes a Wager, a gamble, for belief in God.

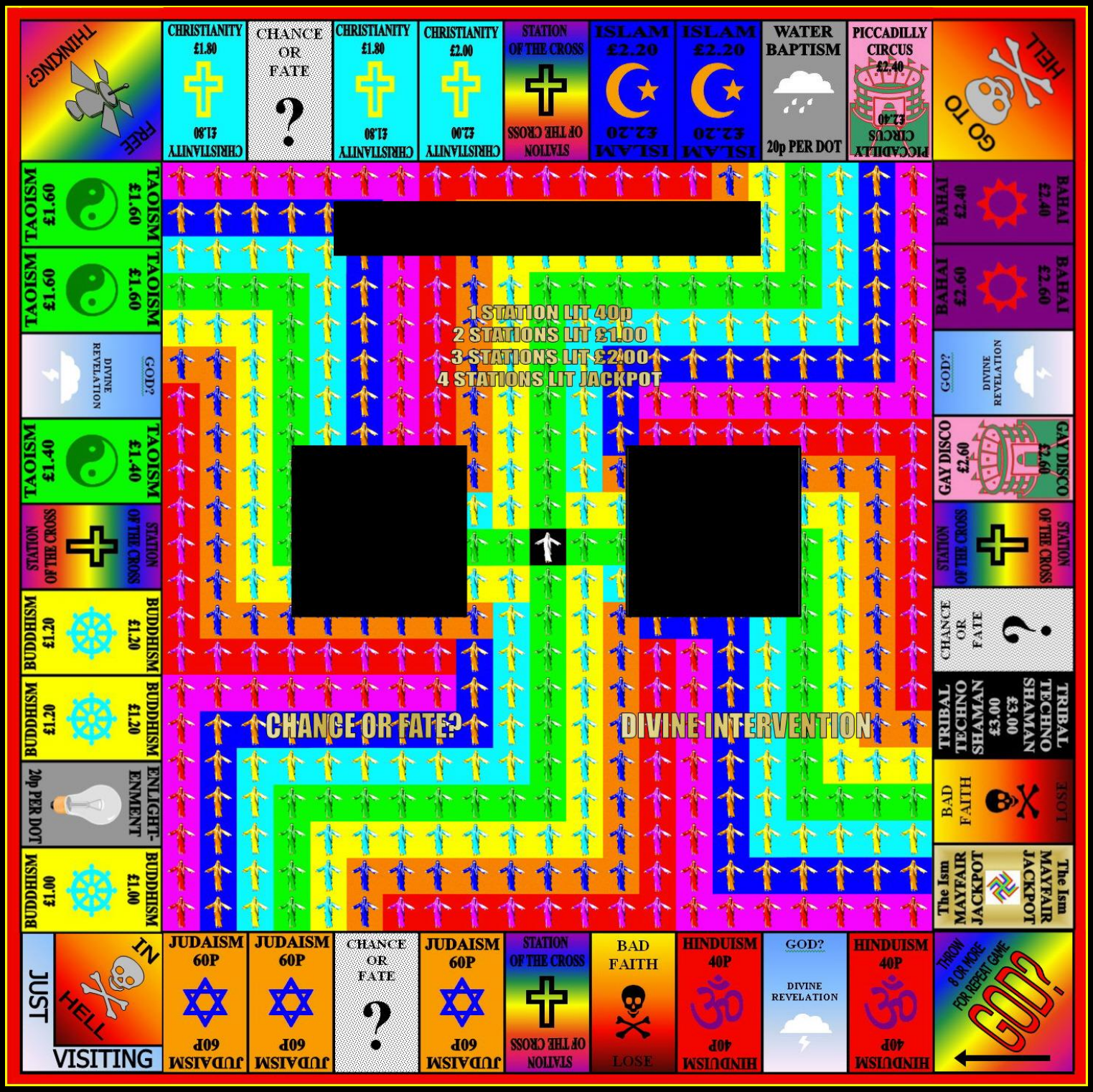
He argued that the infinite reward of heaven multiplied by the finite possibility of God's existence is a greater sum than the finite reward of earthly life multiplied by the large possibility that God doesn't exist.

But with so many religions in a post-modern world how do you choose? Even the act of prayer can be a bit of a gamble.

Liberal democracy combines with fundamental religions in post-modern religious art - represented in The Ism and the 777 Disco Art Religion jackpot. Behind the post-modern veneer we see the shared electrical, capitalist energy and the commodification of religion.

If you get a row of religion monopoly features (a bomb, ambulance and warplane) then you get onto the monopoly feature board. Instead of street names there are religions placed chronologically. The electricity company is now enlightenment and go to jail is go to hell. You can even get a chance or fate card.

Updating Pascal's Wager. This machine was in the finals of the International Jewish Artist of the Year Award 2004 - Ben Uri Gallery. LONDON.


FREE THINKING?
CHRISTIANITY £1.80
CHANCE OR FATE
CHRISTIANITY £1.80
CHRISTIANITY £2.00
STATION OF THE CROSS
ISLAM £2.20
ISLAM £2.20
WATER BAPTISM
20p PER DOT
PICCADILLY CIRCUS £2.40
GO TO HELL
TAOISM £1.60
TAOISM £1.60
TAOISM £1.40
STATION OF THE CROSS
BUDDHISM £1.20
BUDDHISM £1.20
2dp PER DOT ENLIGHT-ENMENT
BUDDHISM £1.00
BAHAI £2.40
BAHAI £2.60
GOD? DIVINE REVELATION
GAY DISCO £2.60
STATION OF THE CROSS
CHANCE OR FATE
TRIBAL TECHNO SHAMAN £3.00
BAD FAITH LOSE
The Ism MAYFAIR JACKPOT
1 STATION LIT 40p
2 STATIONS LIT £1.00
3 STATIONS LIT £2.00
4 STATIONS LIT JACKPOT
CHANCE OR FATE?
DIVINE INTERVENTION
JUST VISITING IN HELL
JUDAISM 60P
JUDAISM 60P
CHANCE OR FATE
JUDAISM 60P
STATION OF THE CROSS
BAD FAITH LOSE
HINDUISM 40P
GOD? DIVINE REVELATION
HINDUISM 40P
THROW 8 OR MORE FOR REPEAT GAME GOD?

TAOISM £1.40
STATION OF THE CROSS
BUDDHISM £1.20
BUDDHISM £1.20
ENLIGHT-ENMENT
20p PER DOT
BUDDHISM £1.00
IN HELL VISITING
JUST

The ism
5p PLAY
777
£3.00 £6.00
£3.00
£2.00
£1.60
£1.20
ANY 3
MIXED
80p
40p
CHANCE OR FATE?
DIVINE INTERVENTIONS
VISITING
JAIL
Win Line
AWARDS MONOPOLY FEATURE
WINNINGS
DIVINE "NUDGE"
RELIGION
MONOPOLY
PLAYS
CANCEL
HOLD
HOLD HI
HOLD LO
COLLECT STOP
EXCHANGE
START

INTERRELIGIOUS WEDDING CAKE 2003

Cake designer Stephanie T Sturges teamed up artist Anthony Padgett to produce the world's first "Inter-religious Wedding Cake".

This magnificent 5-Tier creation has a different famous religious building represented on each tier. Jewish Temple, Hindu Temple, Muslim Dome of the Rock, Taoist Temple of Heaven and Christian Parish Church.

The message is simple; religions should come together in a celebration of life. Letters of praise were sent by the Archbishop of Canterbury, Prince Charles and Nigella Lawson. Tony Blair returned a photo of the cake without comment

The cake was cut by children as part of a performance at Grizedale Arts "Let's Get Married Today", Saturday September 13 2003. The cake was also exhibited in 2004 at Saint Saviour's Church (behind Harrods, London) and was selected for exhibition in New York.

In 2004 they also made the "Inter-religious Flower" out of icing paste. It comprises of a rose, a lotus, a pomegranate and a lily. All of which contain religious symbolism.

① Mexican Pade Church Model
6" Wide lead board.

② Polystyrene Dummies + Modelling paste
covered in sugarpaste – painted detail to building
Piped roof detail?
Covered board.

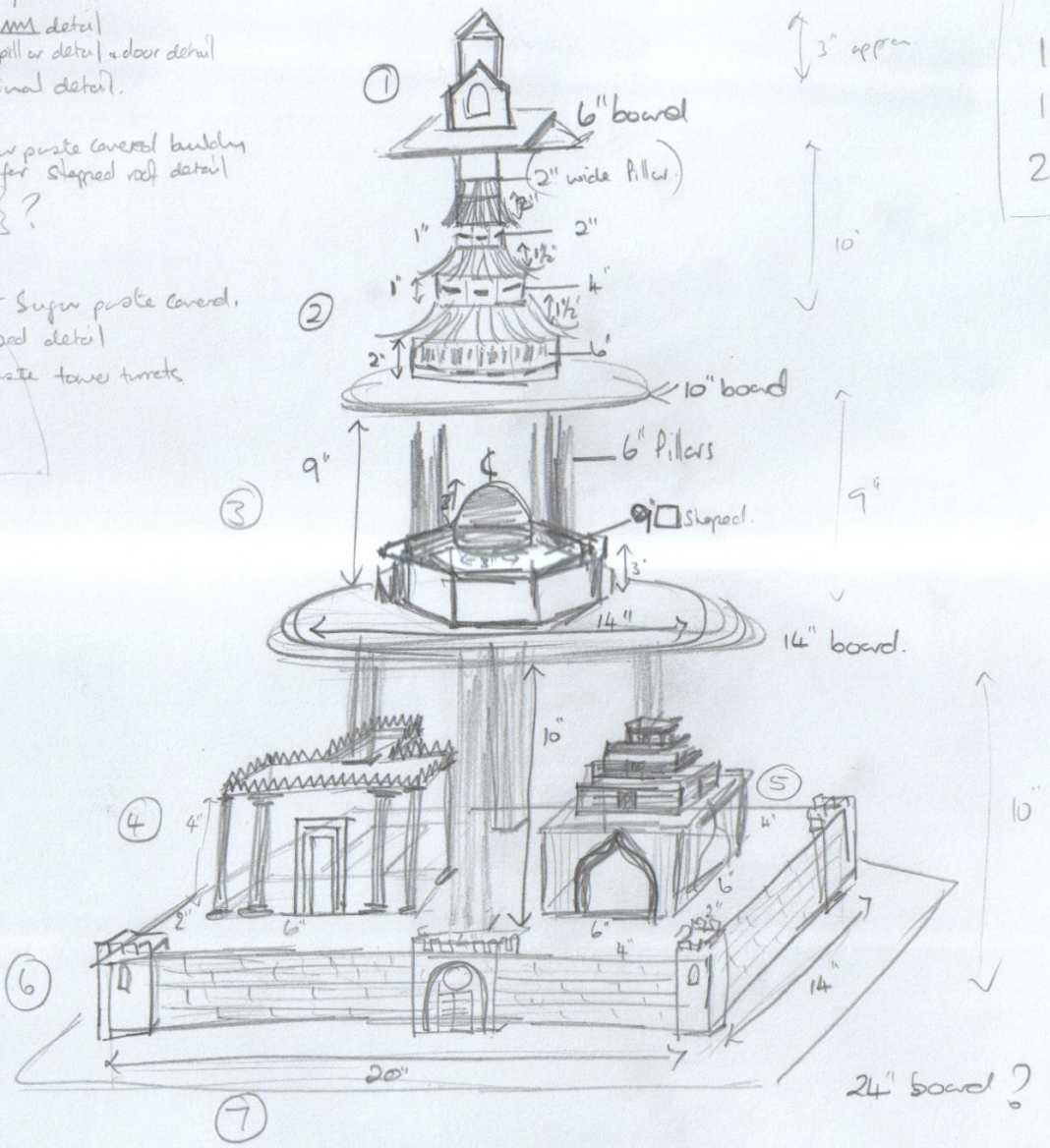
③ Shaped Poly Dummy base – ~~Lead~~ Sugarpaste covered
½ ball (Poly) dome – Gold

④ Dummy – Sugar paste covered
modelled paste ~~mm~~ detail
~~Sugarpaste~~ ~~Paste~~ pillar detail + door detail
Painted additional detail.

⑤ Dummy – Sugar paste covered building
Covered boards for stepped roof detail
Sugarpaste detail } ?
Painted detail }

⑥ Sponge cake – Sugar paste covered.
– Wall embossed detail
– modelling paste tower turrets

⑦ base board.



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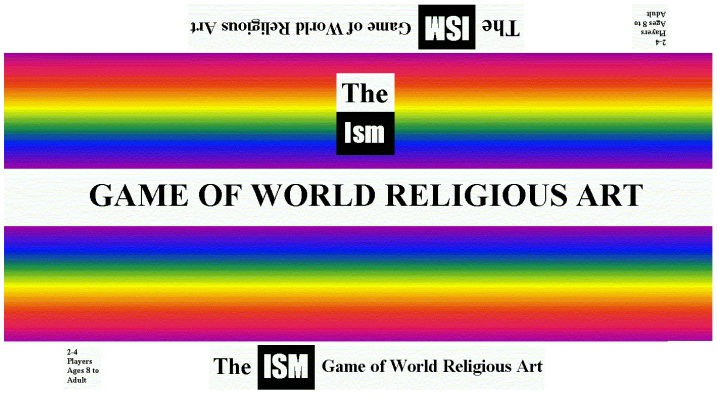
GAME OF WORLD RELIGIOUS ART 2002 & RAPSCALLION 2004

Rapscallion Magazine Photos 2003-4
by Anthony Padgett & Paul Wilkinson

Morecambe Beach, May 2004.

The images are a homage to The **Seventh Seal,** a 1957 Swedish film directed by Ingmar Bergman, in which a medieval knight (Max von Sydow) plays a monumental game of chess between himself and the personification of Death.

Game of World Religious Art - displayed London, 2002.


The ISM Game of World Religious Art
2-4 Players Ages 8 to Adult
The Ism
GAME OF WORLD RELIGIOUS ART
2-4 Players Ages 8 to Adult
The ISM Game of World Religious Art

THE ISM GAME OF WORLD RELIGIOUS ART

Anthony Padgett's Game Where East Meets West Meets North Meets South!

Ages 8 – Adult

Number of players 2-4

Equipment. 15 playing pieces, dice

Object. You are a curator in the Museum of World Religious Art and your aim is to discover The Ism by arranging your objects in the right order. Its easy but the throw of a dice introduces all the chance and randomness of a post-modern, culturally relative point of view.

Rules. Players take turns to pick pieces to play. The ones that can't be shared evenly go on the board.

You throw a dice and move one piece at a time. If you throw odd you can only move East or South. You cannot move onto a square you have already been on. You can only move West or North if no other square can be moved onto.

If you throw even then you can only move West or North . You cannot move onto a square you have already been on. You can only move East or South if no other square can be moved onto.

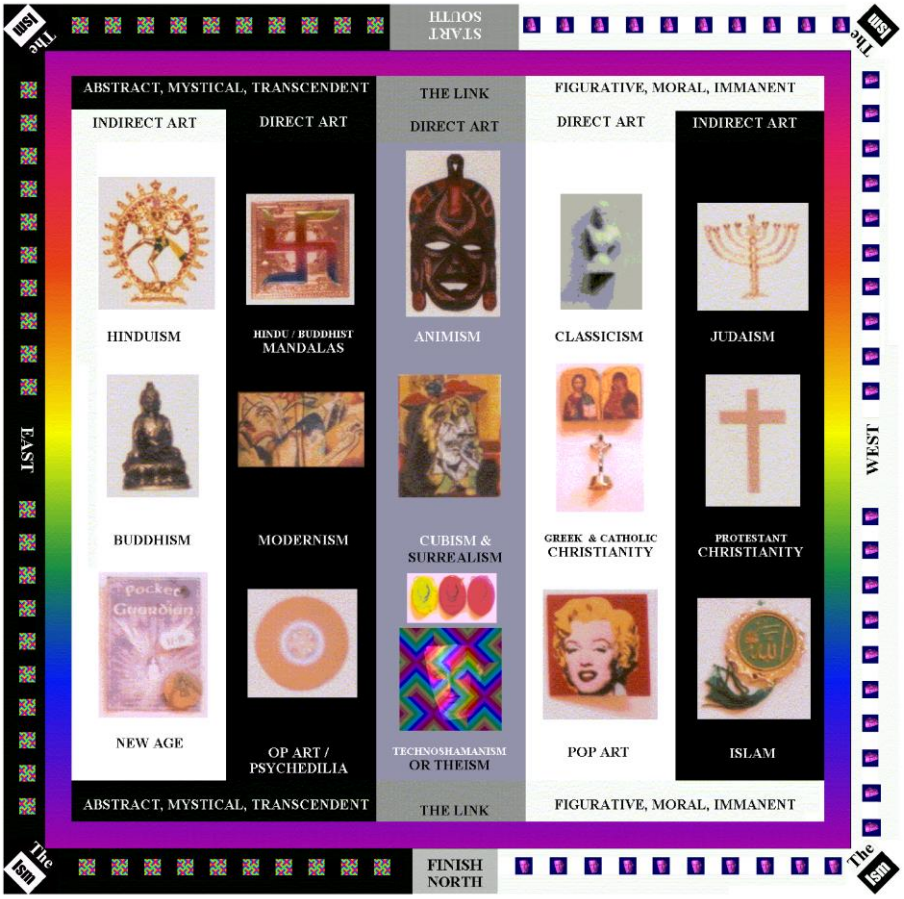
When you get it to its location you can start moving your next piece. Beware as more than one piece can be on the same square and crazy chaos can result.

The first person to get all their pieces in place gets to play The Ism counter. This can only move one square at a time and you still have to roll to see which direction.

When the other players get their pieces in place they can play one of the technoshaman counters. Whoever catches The Ism takes over and goes back to [illegible]. The person who was The Ism now becomes a technoshaman.

The Winner is the one who gets The Ism counter in place.

WARNING: Rejecting these stereotypes as being totally childish wu


The ism
START SOUTH
The ism
ABSTRACT, MYSTICAL, TRANSCENDENT
THE LINK
FIGURATIVE, MORAL, IMMANENT
INDIRECT ART
DIRECT ART
DIRECT ART
DIRECT ART
INDIRECT ART
HINDUISM
HINDU / BUDDHIST MANDALAS
ANIMISM
CLASSICISM
JUDAISM
EAST
WEST
BUDDHISM
MODERNISM
CUBISM & SURREALISM
GREEK & CATHOLIC CHRISTIANITY
PROTESTANT CHRISTIANITY
NEW AGE
OP ART / PSYCHEDILIA
TECHNOSHAMANISM OR THEISM
POP ART
ISLAM
ABSTRACT, MYSTICAL, TRANSCENDENT
THE LINK
FIGURATIVE, MORAL, IMMANENT
The ism
FINISH NORTH
The ism

Build Your Own Religion 2003-4

CARDBOARD PLACE OF WORSHIP

In this performance people in Leicester at "Seen 04" I invited the audience to build an interreligious structure out of cardboard and then put on clothing in preparation for an interreligious disco dance (birdie song meets different prayer forms). People are then invited to do a GOD? shout, where they all shout out together what the word means to them, whether good or bad. Images of the performance are from Leicester and Peckham but I dont have any of the dancing yet. The performance was also at Peckham Square in London (top right) and at the Association of Teachers of Religious Education near Glasgow 2005.

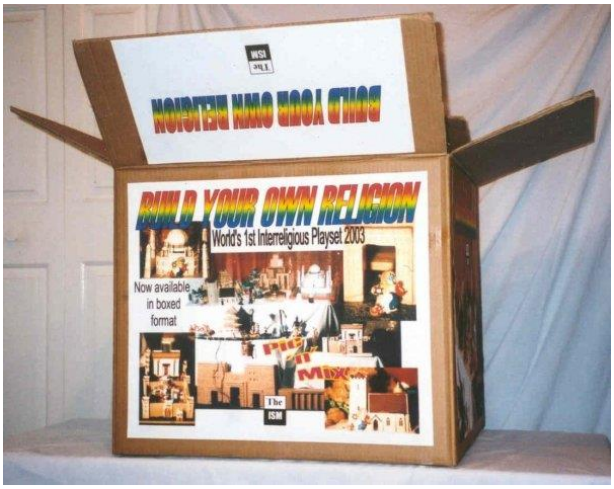
B'Y'O'R'

PLAYSET

A boxed set of a collection of religious figures and buildings. The Christian, Hindu, Buddhist, Tribal, etc etc figures are cut in 2 and can be combined in different ways as can the buildings.

They can also be put onto scalextric cars and have races. This is the original pic and mix religious playset. First exhibited in the Quaker Gallery, London, March 2003.

This was the beginning of the development of "Divinityland"



Interreligious DSS Art Flat 2003-4

WORLD CENTRE OF CONTEMPORARY RELIGIOUS ART - The Launch of Morecambe as a tourist destination for the 21st century.

Artists were invited to come and stay in Morecambe at Padgett's live in gallery-studio-study-centre-monastery-type-thing. All they needed to do was to give a call to arrange a date for pilgrimage/holiday. They would help furnish the flat with art, craft, furniture, videos, books, food etc on a theme of contemporary religious dialogue - sacred and secular.

Images below are from the opening party on 30 December 2003. There was belly dancing, poetry from John Hindle, a biscuit man pilgrimage to religious sites and the interreligious disco dance.

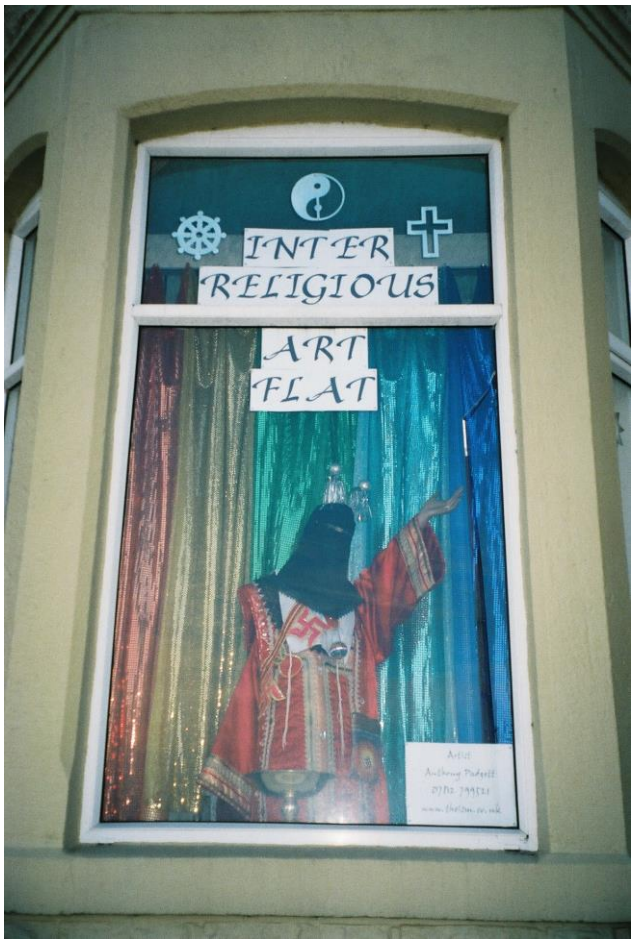
The traditional catchment area for Morecambe was Bradford and surrounding areas. These places have a large mixed race population so this new initiative of artist Anthony Padgett welcomes people of all faiths. For fun in the sun that also creates world peace. Anthony invites artists from all faith communities to stay at his DSS flat and transform it into a public interreligious centre.

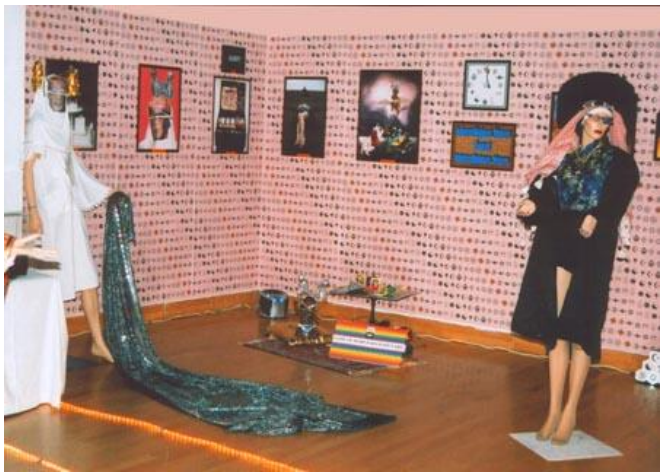
Beauty surrounds and health abounds is the motto of Morecambe and nothing can be more beautiful than bringing together people of peace in such a world class setting.

INTERRELIGIOUS ART FLAT WALLPAPER 2004

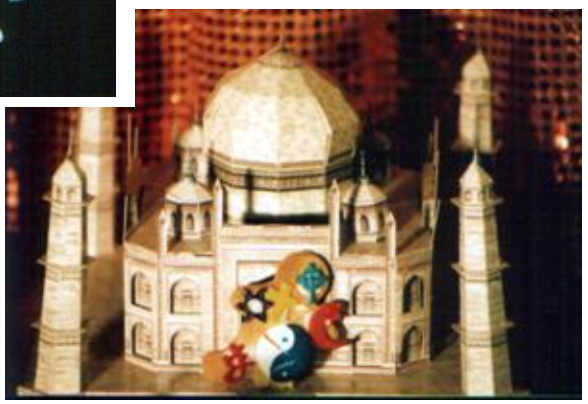
Wallpaper from the travelling interreligious art flat - exhibited at Tullie House Gallery, Carlisle.

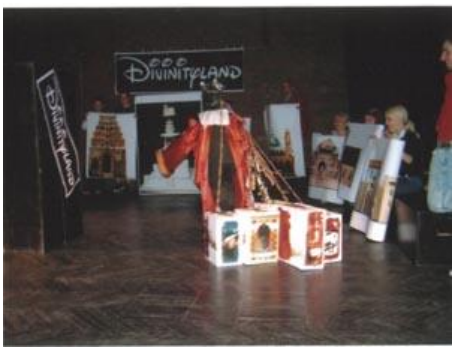
Starting from the rainbow swastika is Hindu, Zoroastrian, Jewish, Shinto, Jain, Buddist, Daoist, Orthodox Christian, Muslim, Sikh, Protestant Christian, Wiccan, Bahai and finally nuclear power.





GOD?





Interreligious Races 2004-5

Races were held in Slupsk (Poland), Schindler's Factory (Poland), at Liverpool Biennial 04 and a commemorative painting was made of a race behind the Midland Hotel (Morecambe). In Slupsk and Krakow (as part of the Castle of Imagination Live Art Festival 2004) Buddha, Jesus, a Rabbi, Krishna, Mohammed and a Witch raced. The winning divinity was prayed to. The Witch won both races. In Slupsk the racing vehicles were tied to a candle phallus on Padgett's head and he charged around a central plinth. The winning deity was placed on a plinth and prayed to as the candle was lit. In Krakow members of the Divinities were cardboard cut-outs fixed to chairs which members of the audience pulled in across the factory floor.

Divinityland Races 2004
Acrylic on canvas 60 x 120cm

Racovian Sawing Trick 2004

In Bielsko-Biala, Poland 2004 Padgett annointed himself with water filling an upturned statue of Jesus Christ whilst he put on Jewish pants (IN NOMINE PATRE - in the name of the Father), Christian Robes (ET FILIUS - and of the Son), Muslim Hijab (ET SPIRITUS SANCTI - and of the Holy Spirit).

He sawed the statue in half. Then placed each part of clothing with a body part of Christ and with a vessel containing water that had filled the statue.

“IN NOMINE PATRE, ET FILIUS, ET SPIRITUS SANCTI. AMEN.”

This performance in Bielsko-Biala, Poland, related to the 17th century Racovian Heresy. The Unitarian doctrine that Christ is just a man. As opposed to the Trinitarian view that God, the Holy Spirit and Christ are one. Trinitarians persecuted Unitarians (eg of the Racovians in Poland and Unitarians who fled to the USA) and Monotheistic religions (Judaism, Islam and Christianity) remain divided still.

The statue of Jesus took its place on top of a racing car.

Interreligious Gameshow & Cabaret 2004-5

Have a flyer. Welcome to Divintyland in Tullie House Gallery, Carlisle.

Contestants undressed mannikins in religious clothing then combined them in their own styles. Contestants were judged by the audience on their fashion and also on how well they did the Interreligious Disco Dance.

RELIGION CABARET
Performed at Magnet Bar as part of Liverpool Biennial, funded by the aFoundation. This included a Grand Prix where the audience constructed their own God and raced it on United Nations Humvee cars. The winning God was worshipped.

"Life is an Interreligious Cabaret old chum..."
"Religion makes the world go round, the world go round, the world go round..."
"Do the interreligious disco dance..."

http://biennial2004.blogspot.com/2004/09/disco-art-religion.html

Wednesday, September 29, 2004
Disco Art Religion

Just got back from the Magnet club having watched Anthony Padgett's live art performance. Not sure if he was celebrating religions or taking the piss, it was a good laugh but he seemed quite earnest that the audience should join in and pray to the little plastic doll. A couple from the audience dressed up and raced a mixture of gods round the room in remote control cars and we all joined in the inter-religious disco dance. People who are offended by a picture of a part of the body being hung from St Luke's church should definitely try and see this show. Except you can't because it was only for one night but he's showing 'DivintyLand' Interreligious Themepark at the Quakers Meeting House on saturdays.

posted by Ian Jackson @ 11:09 PM

Edinburgh Fringe 2005

RELIGION CABARET:

with "Divinityland" & Rainbow Swastika Alien Encounter

Condemned in Mail on Sunday, award winning Jewish artist, Anthony Padgett presents such classics as "Religion Makes the World Go Round" and "The Interreligious Disco Dance". Visit his interreligious themepark (featured on BBC Radio 4) as Padgett tours the Theosophical Society, Jerusalem, Auschwitz, Ground-Zero and Tibet with his Rainbow Swastika Alien Encounter.

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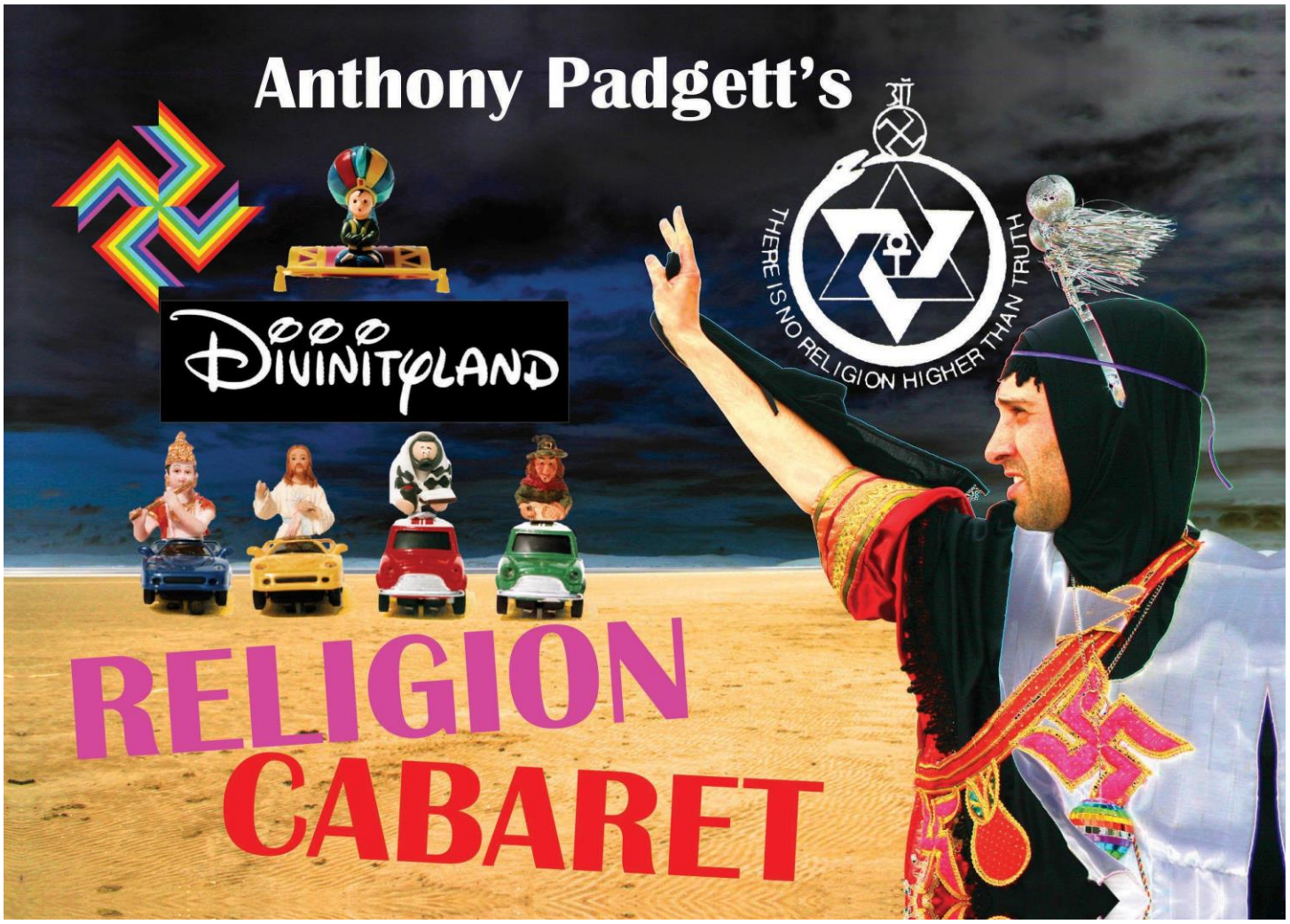


DIVINITYLAND

INTERRELIGIOUS THEMEPARK

Cardboard cut-out themepark exhibited at the Quaker Meeting House and the racing cars were also at the opening of Liverpool Biennial 2004to deliver pieces of Interreligious wedding cake to guests.

Buildings include Christian church, Christian Cathedral, Buddhist Temple, Jewish Third Temple, Sikh Golden Temple, Muslim Dome of the Rock, Muslim Kaaba, Muslim Mosque at Medina, Amerindian Wigwam, Egyptian Temple, etc

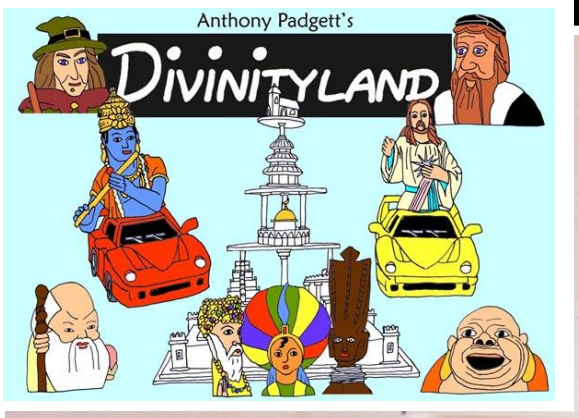
Divinies include Jesus, Krishna, Buddha, Athena, African Goddess, Guru Nanak, Mary, Witch, Kali, Rabbi, etc

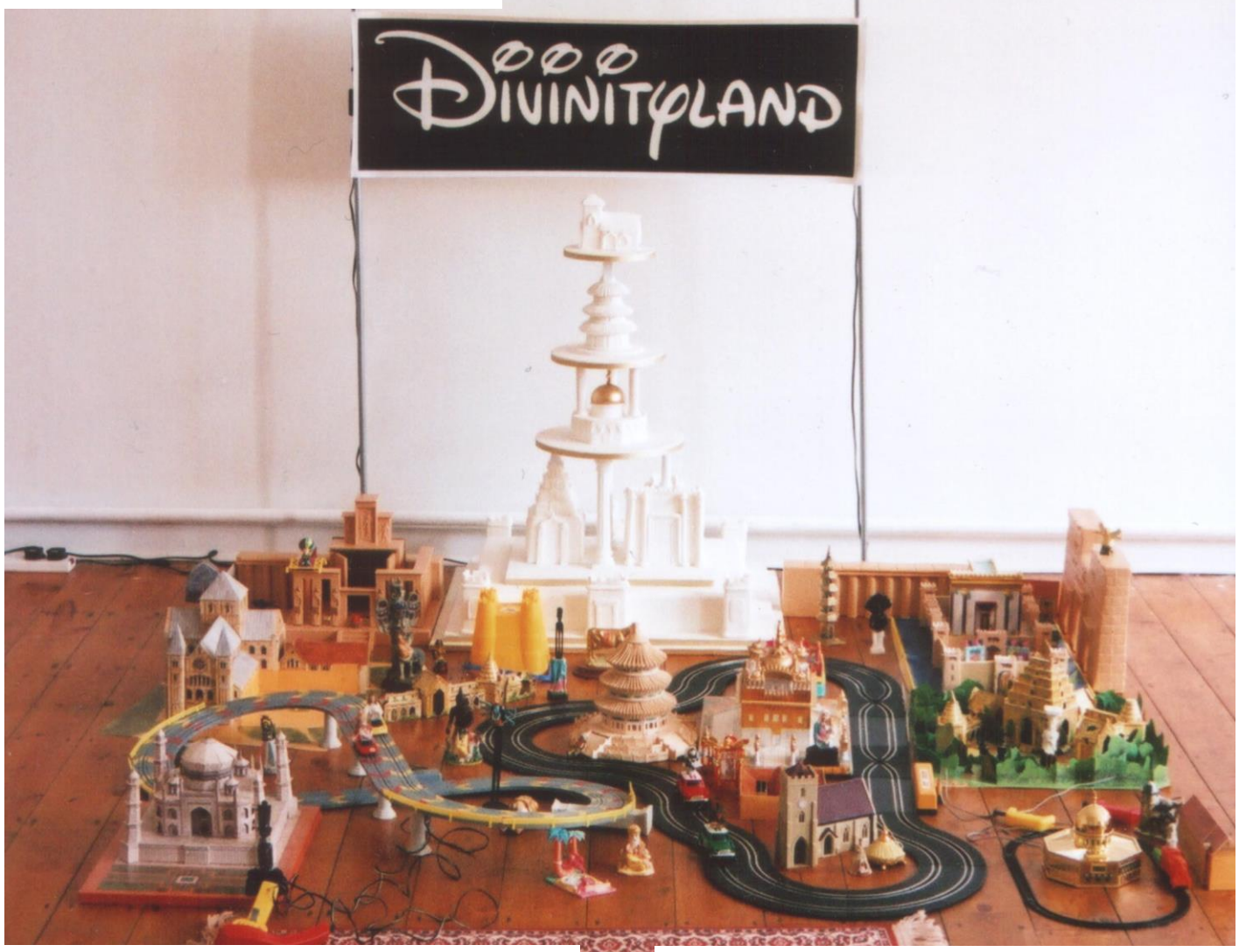
DIVINITYLAND PLAYSET.
Buildings include Christian church, Christian Cathedral, Buddhist Temple, Jewish Third Temple, Sikh Golden Temple, Muslim Dome of the Rock, Muslim Kaaba, Muslim Mosque at Medina, Amerindian Wigwam, Egyptian Temple, etc
Divinies include Jesus, Krishna, Buddha, Athena, African Goddess, Guru Nanak, Mary, Witch, Kali, Rabbi, etc

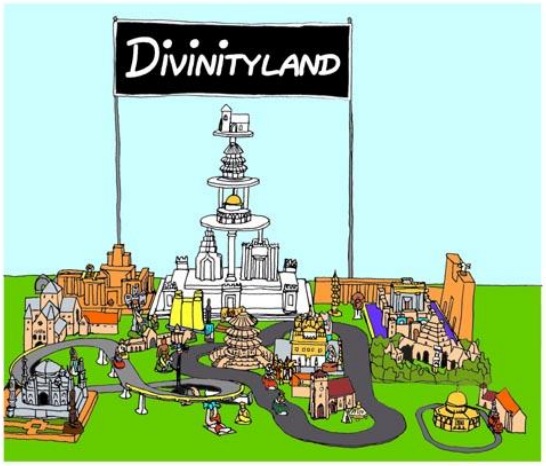
CHILDREN'S BOOK 2004

DVD later banned by Allenheads

PIC 'N' MIX GODS
A sample of Gods you can combine in different ways before racing them on remote control cars.







Krishna and the Kitten

A playful kitten was rolling around on the floor in front of a ball of string. Lord Krishna noticed that the kitten was restless and not its usual self.

"Why are you different today?" asked Krishna.

"Ah, you see" said the kitten, "I have this giant ball of string to play with but why bother starting as it will take me more than a whole lifetime to unravel."

Krishna thought for a moment and then told the kitten how he believes in the reincarnation of souls.

"When a person dies they come back as another creature, so you can finish in your next life..."

"...Besides, no one will have any fun unless someone starts unravelling the ball."

On hearing these words the kitten jumped on top of the ball and began rolling it around. Soon a piece of string came loose and the kitten laughed with joy."

Fun with Christ and Krishna

At 'Divinityland', children create their own mixed-up gods – then pray to one of them. **Michael Shaw** on an RE theme park that has left faith leaders 'speechless'

"And Krishna's been overtaken! A half-Buddha, half-Jesus is now race leader after shooting past the blue guy by the pit-stop!"

Welcome to Divinityland, the holy theme park where children create their own gods – then race them and pray to the winner.

Pupils at a Church of England primary school in Accrington have been the first to try out the religious education scheme, which encourages children to mix-and-match such religious figures as Jesus and Guru Nanak.

The children then race their creations on remote-controlled cars and pray to the winning deity. They celebrate afterwards with an "inter-religious" disco, where they dress as priests from different faiths and dance to remixed calls-to-prayer.

Visiting artist Anthony Padgett organised the themed day of activities for 10-year-olds at St John with St Augustine primary, which is recommending the scheme to other schools.

But faith groups have reacted with horror to the project which they say demeans religions (see box below).

Mr Padgett, 36, trained as a religious studies teacher in the early 1990s and has done supply work in London. He now works as a sculptor, computer animator and performance artist, whose pieces explores "postmodern religion".

Mr Padgett said that Divinityland was a cross-curricular project combining art and RE. The idea, he said, was to help children understand that faith need not be compartmentalised.

After hearing a series of stories written by the artist including "Guru Nanak and the Gnu" and "Mohammed and the Mouse", the pupils constructed their own deities on three-foot-high pieces of cardboard then composed stories about them.

The children later mixed up models of religious figures and raced them on remote-controlled cars. The winning deity was half-rabbi, half-Wiccan-witch. Mr Padgett and the children then prayed to it.

He said: "It's not about denigrating religions, it's about making a creative response to them. There are certain sensitivities, but the idea is about exploring the division between the sacred and profane, such as through the obvious allusion to Disneyland.

"I see myself as coming from the tradition of the Hopi Indian sacred clown, the idea of the heretic, who has a valued voice in the history of religion."

Mr Padgett said that he personally had a "pick-and-mix" faith and had undergone a "nirvana" experience during Christian meditation and decided that he was Jewish after working in Israel.

Other schemes Mr Padgett hopes to bring to schools include a interactive meditation programme. The users are linked via a "biofeedback" headset to a computer and do exercises developed by the guru Deepak Chopra.

Geoffrey Garlick, head of St John with St Augustine, said Divinityland had been "a bit unusual" but that he would recommend it to other schools.

"It was very worthwhile," he said. "The RE curriculum is quite narrow – about 80 per cent on Christianity and 20 per cent on Judaism and Islam. This gave children a broader understanding of religion around the world and the common denominators and themes between faiths.

"Everyone was open-minded about it. Our vicar was there and he found it very interesting." St John with St Augustine primary was praised by inspectors in October for its "good use of religious discussion" and visiting artists.

www.theism.co.uk

● michael.shaw@tes.co.uk

CHRIS THOMOND

Man of many faiths: artist Anthony Padgett organises races between figures from different religions

Faith leaders react with disbelief

Faith groups are mostly appalled by the Divinityland project.

"Creating a theme park of faiths makes religious beliefs appear shallow, and makes religions a source of ridicule," said Rupert Kaye, chief executive of the Association of Christian Teachers.

"If this were in the Tate Modern I would take it with a pinch of salt – but it's another matter in a primary school. It is totally contrary to the ethos of religious education and demeaning to the faiths themselves."

Dr Kanwaljit Kaur-Singh, chairman of the British Sikh Education Council, said it was good for children to learn about other religions but that the project was clearly "disrespectful".

Simon Goulden, chief executive of the United Synagogue Agency for Jewish Education, said the activities would give children the wrong impression about the role of rabbis. "I'm speechless. Utterly speechless," he said. "I can't see how this promotes understanding or tolerance of other faiths."

The Church of England's education department refused to comment on the scheme. The local vicar was unavailable – although teachers said he had been impressed.

Daniel, a nine-year-old pupil from another primary, who spent a day at Divinityland before it was used in the school, gave it a glowing endorsement. "I felt very relaxed and peaceful," he said, in a letter printed on Mr Padgett's website.

"I thought how nice it would be if the whole world could feel like this. Just because we are different does not mean we can't get on with each other."

'I see myself as coming from the tradition of the Hopi Indian sacred clown'

Religion – the disco remix

Inter-religious Disco Dance

Walking down the street one day I met a Hindu man
He told me of a new dance craze of which he was a fan.
Later in the afternoon I saw a Muslim friend
Who told me of a new dance craze that was a real God send.

(chorus)
Do the dance, do the dance,
Do the inter-religious disco dance. Do the dance, do the dance,
Do the inter-religious disco dance.

Whilst I was sipping decaf I heard a Buddhist monk,
say "Find true peace in nature, and be one with the funk".
On seeing my confusion, a friendly Navajo,
said "I'll show you this brand new dance and this is How it go".

(chorus)

Eden was a paradise with music in creation,
Adam was the first to groove and move in celebration.
But what of God's commandments, that number one to 10?
Since Moses found the promised land it's dancing time again.

(chorus)

Disco, art, religion strengthen one another,
Make this link within your heart and be a true peace lover.
Disco, art, religion strengthen one another,
Make this link within your heart and be a true peace lover.

By Anthony Padgett

NATIONAL PRESS, Controversy erupted over a Divinityland workshop run at St. John with St. Augustine Church of England primary school in Accrington, Lancashire.

Experts condemn idea of 'Divinityland'

Anger over religious 'fun park' in school

A BIZARRE new theme-park approach to religious education in which pupils race Jesus against rival deities in remote-controlled cars has been condemned by faith groups.

At 'Divinityland', students pray to the winner of the car race and then celebrate by dancing to music about 'a Hindu man... who was a fan' and 'a Buddhist monk... the one with the funk'.

Religious groups described it as 'disrespectful' and 'demeaning', while academics said it was the latest example of dumbing down to make the curriculum more 'accessible'.

The theme park was organised by Anthony Padgett, an artist and religious studies teacher interested in exploring the division between 'the sacred and the profane' by blending religious education with Disneyland.

Models of Jesus, Buddha and hybrid figures such as a half-rabbi, half-Wiccan witch are placed in remote-controlled cars and raced around the school, followed by Mr Padgett's 'Inter-religious Disco Dance', which puts lyrics to the music of a remixed call to prayer.

It starts: 'Walking down the street one day, I met a Hindu man / He told me of a new dance craze of which he was a fan / Later in the afternoon I saw a Muslim friend / Who told me of a new dance craze that was a real godsend / Do the dance, do the inter-religious disco dance...'

It goes on: 'Whilst I was sipping decaf I heard a Buddhist monk / Say "Find true peace in nature, and be one with the funk." / On seeing my confusion, a friendly Navajo / Said "I'll show you this brand new dance and this is how it go."'

The idea is being pioneered at St John with St Augustine primary school in Accrington, Lancashire, which hopes to market the approach to other schools.

By **Glen Owen**
EDUCATION CORRESPONDENT

Mr Padgett said he was not denigrating religions – he was making a 'creative response' to them.

He added: 'I see myself as coming from the tradition of the Hopi Indian sacred clown, the idea of the heretic who has a valued voice.'

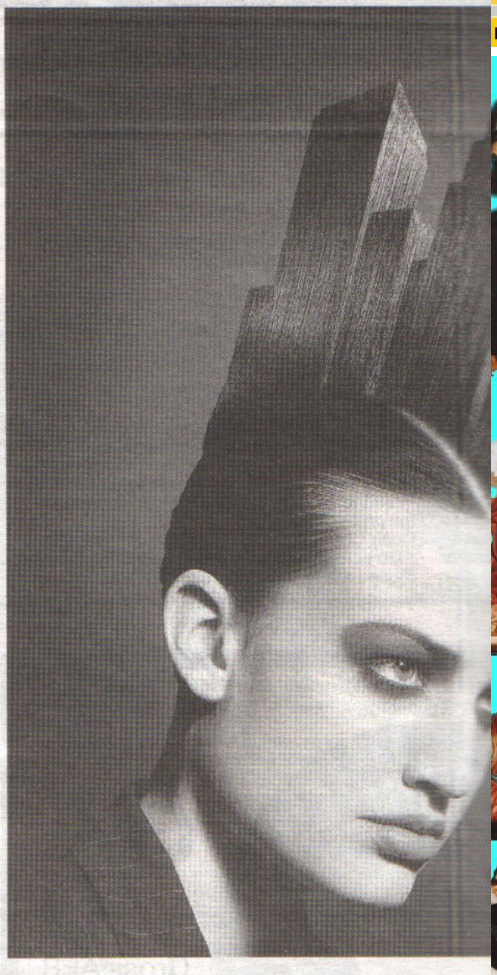
However, Simon Goulden, chief executive of the United Synagogue Agency for Jewish Education, said: 'I can't see how this promotes understanding or tolerance of other faiths.' And Rupert Kaye, chief executive of

'It is disrespectful and demeaning'

the Association of Christian Teachers, said: 'Creating a theme park of faiths makes religious beliefs appear shallow and makes religions a source of ridicule. It is totally contrary to the ethos of religious education and demeaning to the faiths themselves.'

Dr Kanwaljit Kaur-Singh, British Sikh Education Council chairman, said that while it was good for children to learn about other religions, the project was 'disrespectful'.

Alan Smithers, Professor of Education at Buckingham University and a government adviser, said: 'The Government believes that the longer people stay in education the better and this leaves schools having to popularise subjects in a way that pupils can cope with. This can mean that the whole point of a subject area is lost.'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AUSCHWITZ 2004

The swastika is a symbol of a force that can be used for good or evil. Padgett is wearing his anti-nazi Jew Art Jedi helmet 2003. The 1935 helmet is painted pacifist white with decals of a Rainbow Swastika of peace and forgiveness, “The Ism” and “Jew Art Jedi”.

חרבות
ארגז

God Utd 4 Man Utd 0 - 2004
Acrylic on Canvas 50 x 80cm

Prophet of Postmodern Art - 2004
Enamel On Digital Print Canvas 50 x 80cm

Oh My God - 2006
Digital Canvas 120 x 80cm

Wednesday, June 8, 2005

Artist's fury over C4 religious show

By GREG LAMBERT

A MORECAMBE religious artist is hopping mad with Channel 4, after a row over a new TV show hosted by triple jump champion Jonathan Edwards.

Anthony Padgett claims that 'Spirituality Shopper', presented by the Olympic gold medallist and former World Champion on Monday nights at 8pm, has ripped off his own ideas for a television programme which he suggested to Channel 4 a year ago.

But Channel 4 claimed the similarities between Anthony's ideas and the finished product were a complete coincidence.

Even so, Anthony has called for a change in copyright law so Channel 4 could be held accountable for any actual plagiarism.

"These ideas are changing the face of religious broadcasting, yet I have received no acknowledgement or recognition," he said.

"The current laws are designed to protect bureaucrats in big businesses but they are killing creativity."

Artist Antony Padgett (left) who claims Channel 4 TV stole his idea for a series and Jonathan Edwards (right) in Spirituality Shopper.

He also said that religious programme-makers should practice what they preach.

"Whilst there is no legal rule entitling me to be credited, there is a religious and moral right for television companies to be honest and give credit where it is due."

In 'Spirituality Shopper', Jonathan Edwards helps members of the public to experience different religions, so they can choose which one is best for them.

The concept is stunningly similar to ideas suggested in letters Anthony wrote to Aaqil Ahmed, head of Channel 4's religious programming and Ian McDonald, of TV production company Extreme Productions, back in May 2004.

In one letter, Anthony said: "The programme could look at people's journeys to find healing and solace in different religions. It could follow them on their different journeys and (the presenter) could be like a salesperson, helping people to find and choose a religion."

A spokesperson for Channel 4 said: "Spirituality Shopper was originated by Optomen TV, who first proposed the project to Channel 4 in 2003.

"Neither Channel 4 nor Optomen are aware of any subsequent approaches from Mr Padgett or Extreme Productions. Any similarity between the projects is coincidental."

Anthony is about to launch his first ever show at the Edinburgh Fringe Festival, entitled 'Religion Cabaret: with Divinityland and Rainbow Swastika Alien Encounter', where he will explore some of his 'religious shopping' themes.

He will launch his show, which suggests how religious shopping can overcome unfair trading by global corporations via divine intervention, at the Theosophy Society in London tomorrow (June 9).

Channel 4 - Can you believe it? - Spirituality Shopper
Can you believe it?
Religion & beliefs | Origins & history | Debates & controversies | Find out more
Debates & controversies
Spirituality Shopper
A sense of belonging
Off the shelf

BUSINESS MESSIAH

"The Business Messiah" is like a Business Guru but is religious rather than spiritual.

Transform your business by developing religious products to increase market share in religious countries. If small to medium enterprises market their religious connections they can undermine the irreligious practices of multinationals. In order to reduce this extremism multinationals will have to remove the poverty that creates the religious fundamentalism in the first place. Thus greater world equality is the result of inter-religious market forces.

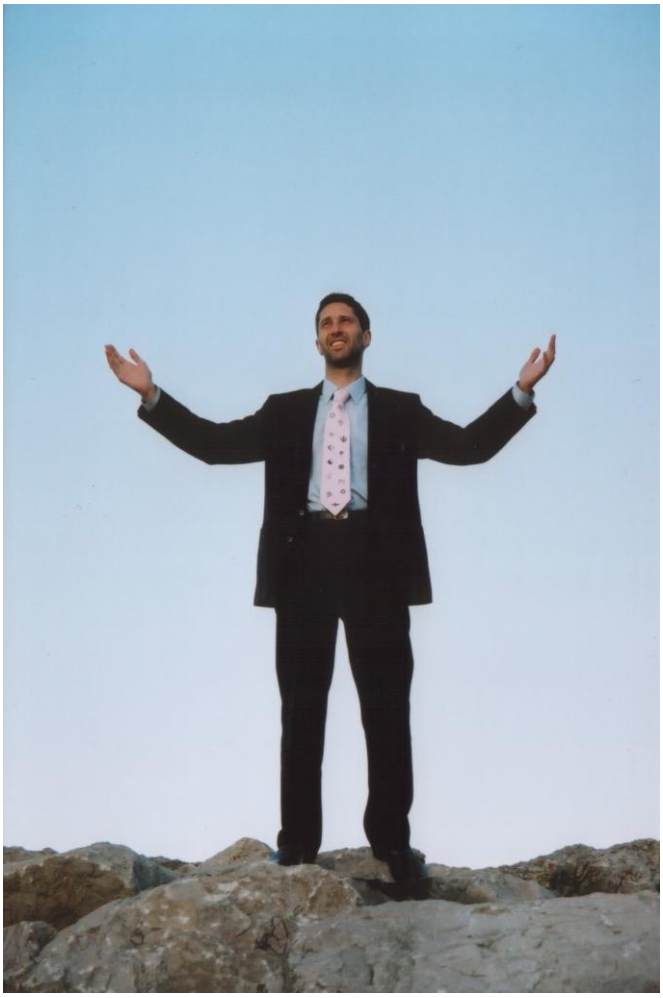
Maslow's Triangle of needs. Modernist economic models put self-actualisation at the top of the pyramid. This model is replaced by the Business Messiah's Religious Model. When any area is deficient religion fills the gap. Social, economic and personal poverty is filled with appeals to God. This is not just self actualisation but actualisation of religion and God's will.

The poverty of the United States is social, through lack of state religious identity. This originates in Thomas Jefferson's 1st Amendment that ensured separation of church and state. Church and state should be conjoined but in a democratic system of free choice with education about religious consumer options. This would resemble the UK system of education.

My range of seminars and workshops for global businesses facilitate businesses in the transition from current management models to a new vision. Instead of internal, individual, spiritual staff development they relate to the development of the business structures.

The vision commodifies religion but keeps a link to critical thinking with radical consumption used as a strategy to overcome religion's use as an "opiate of the masses" and also a link to faith in Divine intevention to overcome unfair trading.

The presentations are ideal for Small to Medium Enterprises as well as multinational corporations and governmental agencies.



Self Actualization

Esteem Needs

Social Needs

Safety Needs

Physiological Needs

Deficit Of Needs

40 Mayfield Drive
MORECAMBE
Lancashire
LA4 6EP
07812 799521

25 July 2005

DIRECTOR'S OFFICE
REC'D 26 JUL 2005
COPY NS
→ Catherine Wood for reply

Sir Nicholas Serota
Tate Modern
Bankside
LONDON
SE1 9TG

Dear Mr Serota

Re: Sir Henry Tate's Memorial Made of Sugar Cubes - Performance at Tate Modern

I would like to put in writing my recent proposal to Catherine Wood re performance around the themes of contemporary art and religious fundamentalism. Points 1 & 2 give the rationale behind the proposal, 3 is a sketch of the proposal and 4 is my background.

1. Religion, democracy and fundamentalism will now be a focal point of discussion for the foreseeable future. Religious extremism replaces the Avant Garde as the oppositional force to consumer globalisation. Thus art needs to address issues of religion to remain contemporary.

2. Tate galleries was created by Sir Henry Tate, an active Unitarian (see enclosed information). Unitarianism influenced US constitution and Thomas Jefferson's separation of Church and State, the US provides the prime model of consumer democracy and so Unitarianism provides a model for a liberal "pick n mix" religious democracy.

3. Resurrection of these concerns in a postmodern consumer context can be symbolically achieved through a performance around a reconstruction of Tate Memorial (Norwood Cemetery), in Tate Modern. This would be made of Tate & Lyle sugar cubes at ½ scale. Measured drawings would be on display with the construction. A performance and talk around the work would also occur.

4. I am an artist (and am a Unitarian) and the pioneer of pick n mix religious art with the academic term "postmodern religious art" (subject of my MA thesis and talk at Tate Modern conference "Heaven on Earth" January 2005). My background is in contemporary art, writing, teaching Religious Education, conservation of places of worship for the Palestinian, Israeli and US governments.

I would be very happy to come to London to discuss this proposal in depth with you.

Kind Regards

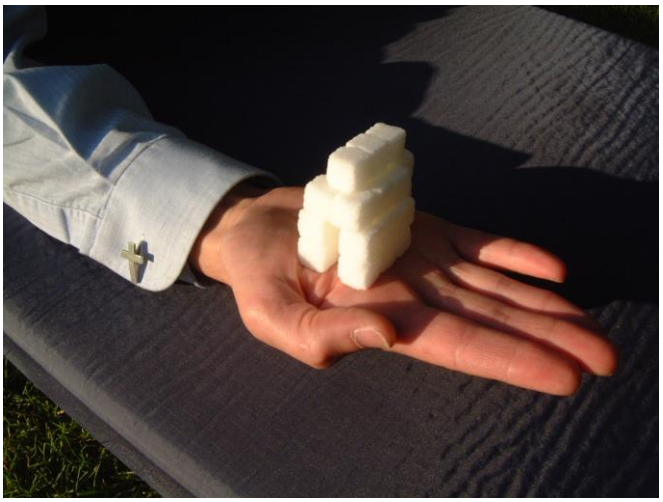
Anthony Padgett

Anthony Padgett MA

Encs

Pp Catherine Wood
Stuart Comer

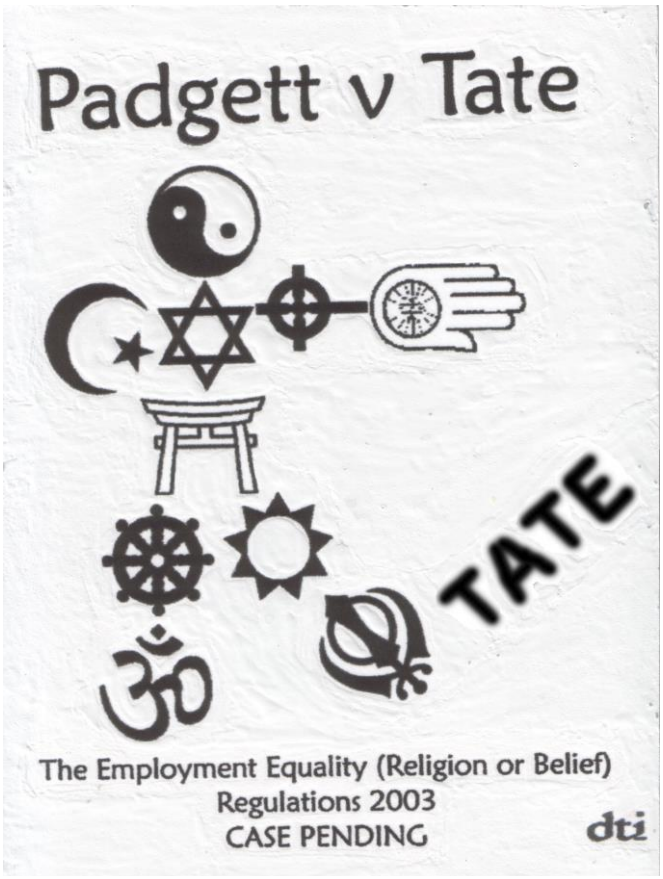
PADGETT V TATE
Religious Discrimination



The Employment Equality (Religion or Belief) Regulations 2003

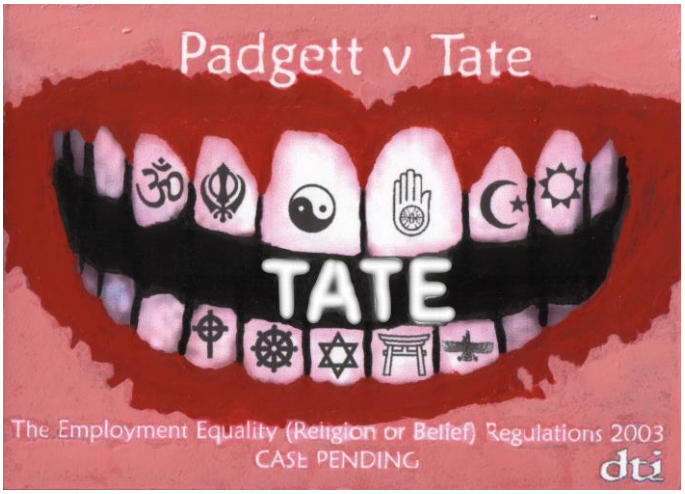
Artist and academic Anthony Padgett took Sir Nicholas Serota and Tate Galleries to the Employment Tribunals over Religious Discrimination under The Employment Equality (Religion or Belief) Regulations 2003.

This Tribunal case was also a piece of art. It is an attempt to take control of state funded art away from corporate collectors and commercial galleries by protecting artists/performers rights (disability, race, sex, sexual orientation, age and religion). The culture of multinational collectors and their spouses can be resisted even if the globalisation of their corporations is spreading



Padgett began proceedings on 20/9/5 following multiple incidents dating back to 2002, and culminating with the rejection of his most recent proposal (July) of a Business Messiah performance around a scale copy of the memorial to Sir Henry Tate at Norwood Cemetery, built in the Tate Modern Turbine Hall, out of sugar cubes. Sir Henry Tate was a Unitarian and Padgett has founded the religion of Postmodern Religious Art, as an offshoot of Unitarianism.

The case was to establish that artists have the same employment rights as any other self-employed contractor and was to show that the art world is institutionally prejudiced against any positive treatment of religion. It will also show how Christianity has been singled out for negative treatment and that the contemporary art world also holds spirituality and Buddhism to be more valid than Christianity, Judaism or Islam.



Christian artist accuses gallery

Riazat Butt
Religious affairs correspondent

Tate Modern has been accused of religious discrimination and institutional anti-Christian bias in its commissioning procedures, by an artist who is taking the gallery to an employment tribunal next month.

Anthony Padgett claims the gallery has rejected his proposals on several occasions because of his beliefs – he is a Unitarian Christian – and the positive religious content of his work. He says they are contravening employment, equality, religion and beliefs regulations from 2003.

Padgett shares the same faith as the Tate's first benefactor, sugar magnate Sir Henry Tate, and has been in a five-year tussle with Tate Modern over his failure to win a commission.

Padgett, 38, said: "The Tate is a publicly-funded gallery and should have to stick to diversity rules but they predominantly select work that is fiercely critical of Christianity even though the institution only exists because of the generosity of a Christian benefactor."

The latest rejection was in 2005, when he proposed to create a replica of the Sir Henry Tate Memorial out of sugar cubes.

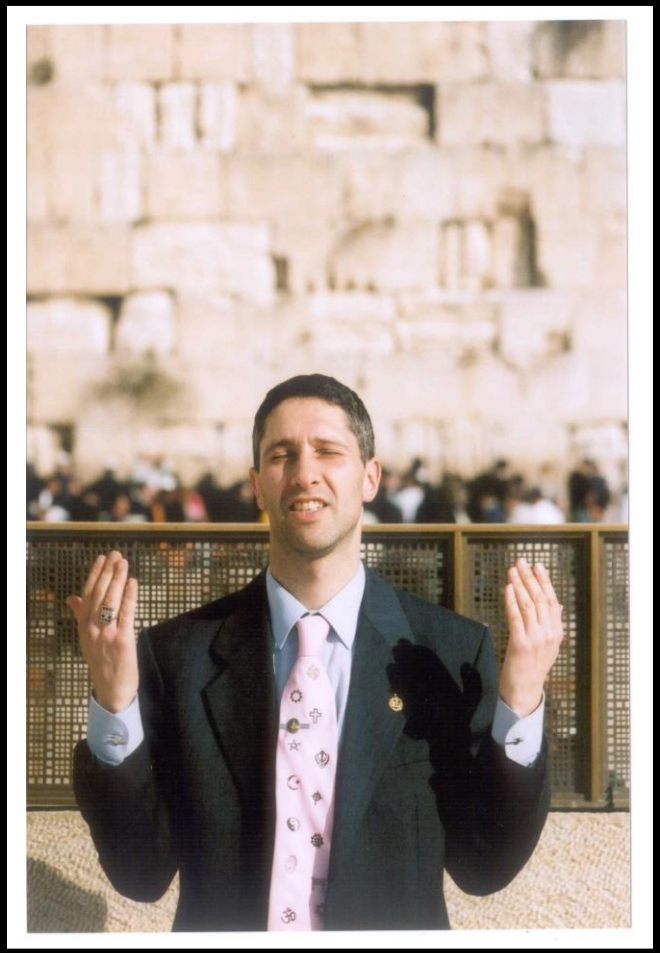
A Tate spokesman said the gallery had no comment to make about Mr Padgett. The hearing is in London on November 16. He added: "Tate does not discriminate against artists or employees for their religious beliefs or ethnic background."

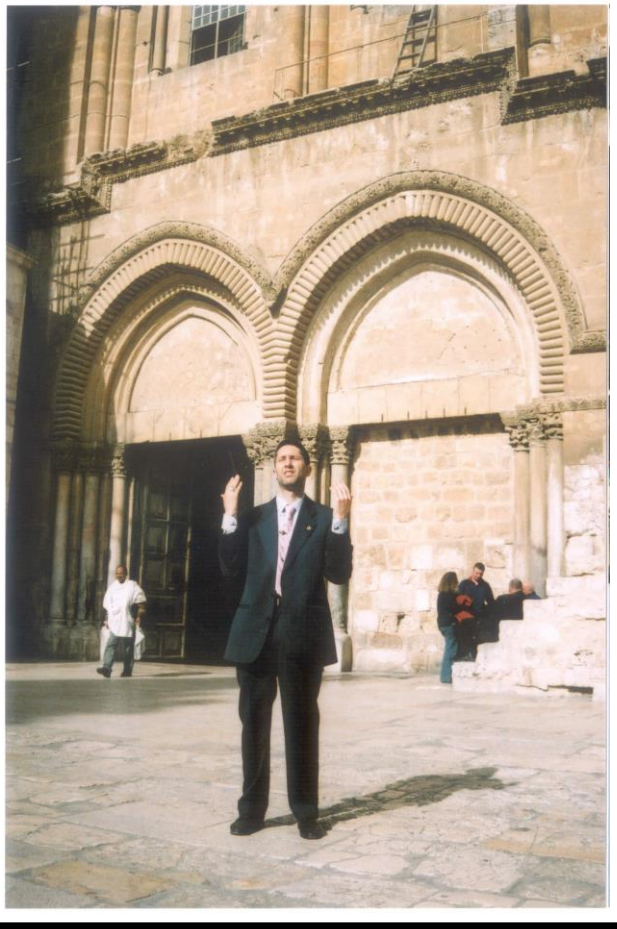
The Guardian | Monday October 8 2007

Mr AD Padgett
v
Sir Nicholas Serota & The Trustees of the Tate Galleries
TATE
As you read this banner you are joining in a prayer...
O Jesus Christ, Buddha, Krishna, Allah, HaShem...
Please help Anthony Padgett in his artwork,
a Religious Discrimination Employment Tribunal case against Sir Nicholas Serota and the Trustees of the Tate Galleries, 2005 - ongoing.
Please encourage people to come to the Appeal Hearing, on 16th November 2007
Employment Appeal Tribunal, Audit House, 58 Victoria Embankment, LONDON EC4Y 0DS.
AMEN.
www.theism.co.uk

Padgett held an exhibition next to Tate Liverpool in 2006, to coincide with the Turner Prize being held there. In the exhibition he constructed the sculpture that his performance would have been based around.

Earlier, in December 2005 - January 2006 - Padgett made a Pilgrimage to Jerusalem/Quds to Pray for Success in the Case. He wore cufflinks, tie pins, lapel badges and collar studs purchased in the Holy Land. He then visited the Western Wall (Jewish), the Church of the Holy Sepulchre (Christian), the Dome of the Rock (Muslim), the Shrine of Bahuallah in Acco (Bahai) and McDonalds in Jerusalem. He filmed the pilgrimage on DVD.





McDonald's
50 meter
רח' שמאי
شارع شماي
SHAMAI ST.

FORM 269C1

IN THE COURT OF APPEAL, CIVIL DIVISION

5731

REF: **A2/2008/0031**

(1500 GS:VO:7 /08)
Her Majesty's Court of Appeal
27 FEB 2008 [SEAL]

Padgett –v– Serota & Anr

ORDER made by the Rt. Hon. Lord Justice Sedley

On consideration of the appellant's notice and accompanying documents, but without an oral hearing, in respect of an application for permission to appeal.

Decision: granted, refused, adjourned. An order granting permission may limit the issues to be heard or be made subject to conditions.

Permission to appeal is refused.

Reasons

1. I can accept that you were seeking "a contract personally to do work": it was not very likely that you were proposing to subcontract the assembly of the sugar cubes to a bricklayer (or even a patissier).

2. It is also respectably arguable that reg.6(1)(a) can have effect before any job is offered or applied for. A policy of never employing Unitarians – or for that matter a policy of only employing Unitarians - would appear to be enough to engage the provision, whether or not there are currently any vacancies. It would not be enough by itself, however, to bring a case of discrimination home.

3. But you still face the difficulty that, whatever you may have had in mind, what you did and the context in which you did it were legitimately construed by the ET as no more than a proposal to place a projected work of art at the Tate's disposal for acquisition or exhibition. For what it is worth, this would be my own view, too, of the correspondence.

4. And even if you were to surmount this difficulty, you would face the still greater difficulty of establishing, even if only by inference, that it was directly or indirectly because you were a Unitarian that your proposal or application was turned down.

Information for or directions to the parties

SUPREME COURT OF JUDICATURE

Where permission has been granted, or the application adjourned

a) time estimate (excluding judgment)
b) any expedition

Signed:
Date: 26 Feb 2008

By the Court

Notes

(1) Rule 52.3(6) provides that permission to appeal may be given only where –
   a) the Court considers that the appeal would have a real prospect of success; or
   b) there is some other compelling reason why the appeal should be heard.

(2) Rule 52.3(4) and (5) provide that where the appeal court, without a hearing, refuses permission to appeal that decision may be reconsidered at a hearing, provided that the request for such a hearing is filed in writing within 7 days after service of the notice that permission has been refused. Note the requirement imposed on advocates by paragraph 4.14A of the Practice Direction.

(3) Where permission to appeal has been granted, the appeal bundle must be served on the respondents within 7 days of receiving this order (see para. 6.2 of the Practice Direction to CPR Part 52). A letter of notification will be sent to the appellant or his solicitors, as soon as practicable (see para. 6.3).